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C O N T E N T S

Release Date	Star	Title
May 4	Emerson-Loos Prod.	Oh, You Women! —
	(See September-October Vol.)	
4	Ethel Clayton	Vicky Van —
4	William S. Hart	The Money Corral —
II	Marguqrite Clark	Come Out of the Kitchen —
II	Vivian Martin	The Home Town Girl —
II	Dorothy Dalton	The Lady of Red Butte —
I8	Douglas Fairbanks	The Knick rbocker Buckaro —
I8	Shirley Mason	The Final Close Up —
I8	Charles Ray	The Busher —
	Special . (See Sept-Oct)	The Woman Thou Gavest Me —
25	~~David W. Griffith~~	~~True Heart Susie~~
25	Enid Bennett	The Haunted Bedroom —
25	Dorothy Gish	I'll Get Him Yet —
June I	David W. Griffith	True Heart Susie —
I	Bryant Washburn	Putting It Over —
I	Enrico Caruso (No release)	The Splendid Romance —
8	Ethel Clayton	Men, Women and Money —
8	Wallace Reid	You're Fired —
8	Vivian Martin	An Innocent Adventuress —
I5	William S. Hart	Square Deal Sanderson —
I5	Robert Warwick	Secret Service —
I5	Dorothy Dalton	Other Men's Wives —
22	Elsie Ferguson	The Avalanche —
22	Charles Ray	Hay Foot, Straw Foot —
22	Marguerite Clark	Girls —
29	SPECIAL (Tourneur)	The White Heather —
29	Lina Cavalieri (No release)	The Rose of Grenada —
29	Enid Bennett (See Sept-Oct)	Stepping Out —

2 2 — Lila Lee — A Daughter of the Wolf —

V



V

HOW TO ADVERTISE

ETHEL CLAYTON

IN

"VICKY VAN"

By Carolyn Wells, Scenario by Marion Fairfax, Directed by Robert Vignola

A Paramount Picture

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for?

A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?

A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?

A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories.

A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined?

A. Yes. See the "story mat." shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?

A. A mat, is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?

A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats. to newspapers?

A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"

A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"

A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?

A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?

A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?

A. At your Exchange.

Q. When do I get accessories at your New York office?

A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?

A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor.

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION

AD CUTS and MATS

Facts of Value to Exhibitors Regarding Ethel Clayton and Her New Paramount Photoplay "Vicky Van"

YOUNG, charming, vivacious and talented, Ethel Clayton is one of the reigning favorites of the screen public and every picture in which she is starred, is a standard box office attraction of the highest merit. Exhibitors who displayed "The Mystery Girl" and "Pettigrew's Girl," not to speak of "Maggie Pepper," will find in "Vicky Van" a gold mine when properly exploited.

Ethel Clayton, Star

KNOWN for her splendid acting, Ethel Clayton is one of the screen's most beautiful women. Miss Clayton has done any number of good things for Paramount patrons. Among her late pictures have been "The Mystery Girl," "Women's Weapon's," and "Pettigrew's Girl." She is of the adaptable type, always to be depended upon for a highly artistic characterization and her personal charm and winsomeness never fail to win the sympathy and admiration of the public. The experience Miss Clayton has had before the camera has enabled her to grasp quickly the essentials of any new character and to give a faithful and convincing portrayal thereof in a surprisingly natural and unaffected manner.

Marion Fairfax, Scenarist

MARION FAIRFAX has so many splendid adaptations and original conceptions to her credit that it seems needless to again call attention to her skill at picture drama. In her translation to screen terms of "Vicky Van," she had a difficult task which she accomplished with her usual brilliant technique.

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Back Cover—Latest Comedy Releases.

Carolyn Wells, Author

CAROLYN WELLS is a famous writer of detective stories. Fleming Stone, her creation, is a sort of American Sherlock Holmes. "Vicky Van" is the latest and best of this series. Miss Wells, incidentally, is author of a book on the art of writing mystery stories and has the largest collection of books dealing with this phase of fiction in the country.

A Powerful Story

RUTH ENDICOTT has been reared in complete ignorance of the seriousness of marriage and weds Randolph Schuyler, who is old enough to be her father. They start to New York in his motor, which breaks down. While he is seeking a garage, Chester Calhoun, sees the young wife seated with her maid, and fixes up the car. A month in New York disillusions Ruth. She is a prisoner in her own home. Then she gets a legacy of fifty thousand pounds from India and keeps it a secret. She rents the adjoining house, has a secret door cut through and disguising herself with a black wig, inhabits the new home as Victoria Van Allen, or "Vicky Van," her maid appearing as a French servant. She entertains a Bohemian set in a Bohemian way. Schuyler learns of the famous "Vicky Van." He visits the place, but a scar on the shoulder of the hostess gives away the scheme. Meanwhile, Chester has recognized in "Vicky" the girl of the auto. The husband snatches off his wife's wig and denounces her, grasping her by the throat. A few minutes later he is found dead. Detective Stone arrives and learns of the duality of the wife and "Vicky." She is about to be accused of the murder, when the maid confesses that she killed him to save her mistress. The maid is arrested but it is understood that she cannot be convicted. Then Ruth and Chester find their happiness

Robert G. Vignola, Director

ROBERT G. VIGNOLA has added another to his long list of Paramount successes with "Vicky Van." As a director of pictures requiring subtle handling and delicacy of touch, Mr. Vignola is noted, though he is also an adept at comedy. He will be remembered for his direction of pictures in which Pauline Frederick, Vivian Martin and other Paramount stars was starred.

Well Chosen Support

A PARTICULARLY well chosen cast adds to the charm and interest of "Vicky Van." Emory Johnston has the juvenile lead; Noah Beery has a splendid acting part as the husband of the heroine and Clarence Geldart is the detective, Stone. Others are: Jane Wolff, Katherine Griffith, Genevieve Blinn and Josephine Crowell.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Your Exhange has ten stock heads of Ethel Clayton, in electro or mat form, suitable for use with any Ethel Clayton picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 6237, illustrated on page 2 of the 'Vicky Van' press book." Specify whether you want an electro or a mat.



ETHEL CLAYTON
in "Vicky Van"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 6231, illustrated on page 2 of the 'Vicky Van' press book." Specify whether you want an electro or a mat.



So you are Vicky Van
ETHEL CLAYTON in "Vicky Van"
A Paramount Picture

A Day At The Studio

WITH

Ethel Clayton



By MEDIA MISTLEY

ETHEL CLAYTON Fairest of Follies Whose Smile Would Win Response from a Heart of Stone.

SOMEHOW I seem to sense color as an animal will sense the proximity of water or of a man. Whenever I am about the studios—and this means most of the time—I am always on the lookout for whatever promises an escape from the merely commonplace, the drab, dun-colored or purely conventional.

I happened into the Lasky studio and the dulcet strains of 'cello and French horn greeted mine ear. Ethel Clayton was being filmed, with a few hundred extra people and the members of her cast in a new Paramount picture, and at the megaphone I espied my old friend, George Melford—Uncle George as I call him to his face.

I had been seeking color and had encountered a kaleidoscope. Hundreds of gaily bedecked people, courtiers, jesters, ladies in waiting, cavaliers, clowns, Mephistos, shepherdesses, Columbines and Harlequins—mingled and intermingled, came together and parted, swayed and whirled to the music from the palm-embowered recess where the orchestra was hidden. A raised platform was the ballroom, gorgeously decorated and furnished, while a conservatory which opened therefrom, was banked with ferns and other greens and with real marble seats upon which strangely matched couples lolled between the dances.

I must stop here to try and give you a picture of Folly as she stood there beneath the kleig-light's glare—just a little abashed, seemingly—but divinely sweet in her pink satins and her golden hair beneath the pointed cap.

> "Whether the charmer sinner it or saint it,
> If Folly grow romantic I must paint it."

said Pope, in his "Moral Essays"—well, I am sure that Miss Folly in this instance is both romantic and saintlike—she was assuredly lovely. Never have I seen Ethel Clayton look more delectable. The blue of the skies was in her eyes, the sunshine found a haven in her hair—indeed, I know that all her admirers will be more than ever her devoted slaves when they see her in this most becoming garb.

I saw Irving Cummings, that particularly handsome young actor, and Lewis Cody—in a cassock—and then the fair and radiant star—Ethel Clayton, herself—appeared dressed as Folly.

The music played on—the dancers swayed—it was just a picture; just makebelieve. These folk, many of them, were doubtless tired, yet I felt that something of the real delight of carefree joyousness must be in their hearts, for they responded so readily and seemed so natural.

I left Uncle George with his motely throng exhorting them to be happy—to fling away care and forget they were acting—to be revelers in very truth—

And as I passed out of the set, I caught one last fleeting glimpse of the fair Ethel Clayton—fairest of Follys—and she waved me adieux gaily. Something of the spirit of the thing had caught her too and she smiled brightly while the camera clicked away—

Says Aristotle: "..." no excellent soul is exempt from a mixture of folly."

And surely I may be excused for delighting in a Folly who is simply making believe and whose eyes hold so much sweetness, whose hair is spun gold and whose smile would win response from a heart of stone!



ETHEL CLAYTON
in "Vicky Van"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 6239, illustrated on page 4 of the 'Vicky Van' press book." Specify whether you want an electro or a mat.



ETHEL CLAYTON
in "Vicky Van"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 6236, illustrated on page 4 of the 'Vicky Van' press book." Specify whether you want an electro or a mat.



"Why, it's my wife"
ETHEL CLAYTON in "Vicky Van"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 6233, illustrated on page 4 of the 'Vicky Van' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Ethel Clayton, in electro or mat form, suitable for use with any Ethel Clayton picture.

Your printer can easily saw off the lettering and substitute type therefore if you want him to.

Cast and Story of "VICKY VAN"

For use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Ethel Clayton's New Photoplay

A Paramount Picture

Dainty Ethel Clayton Plays Double Role in Her Delightful New Photoplay, "Vicky Van"

Story of Exceptionally Powerful Starring Vehicle Provides Celebrated Star With a Dramatic and Appealing Role.

RUTH Endicott has been reared by her Great Aunt Eleanor to respect name, social position and wealth. So she agrees to become the wife of Randolph Schuyler, a man old enough to be her father, and wistfully asks Tibbetts, her maid, "How do young men make love?" thus proving that she is not perfectly satisfied with Randolph's more or less casual attempts.

After the wedding, the couple start for New York in the bridegroom's powerful motor car. On a lonely road in the woods, the machine becomes disabled, and while Schuyler goes in search of assistance, Ruth and Tibbetts in the roadway, await his return. At this moment Chester Calhoun, a city business man, who is shooting in the country, appears on the scene, learns of the trouble and succeeds in repairing the motor just as Schuyler and a garage man show up. Schuyler is uncivil to Calhoun and neglects to thank the young man until reminded of his delinquency by Ruth. Calhoun believes Ruth to be Schuyler's daughter, until the capitalist gruffly undeceives him on that point.

Before the waning of her honeymoon, Ruth's illusions regarding marriage vanish, and when Rhoda and Helen Schuyler, the maiden sisters of Schuyler, return to his home to assume charge of the domestic arrangements, Ruth realizes that she is of secondary importance in the establishment. She rebels feebly, but one day she receives news from India that she has inherited fifty thousand pounds by the death of her uncle. She resolves to keep the news secret from all, and use her money to live her life in her own way. Tibbetts, who foresees more or less serious difficulties, protests in vain.

Ruth buys the house which adjoins the Schuyler mansion, and assuming the name of Victoria Van Allen ("Vicky Van"), she soon gathers about her a Bohemian set, including Calhoun, who becomes interested in "Vicky," because of her resemblance to Mrs. Schuyler whom he had not seen since their meeting in the country months previously. She is disguised, while Tibbetts is known as "Julie," a French maid. While Schuyler dines out every Wednesday evening, Ruth and Tibbetts, passing through a secret door, spend the same evening with their guests.

Schuyler hears of "Vicky Van" at his club and asks his friend Steele to introduce him, under an assumed name, of course. He enters his wife's room while Tibbetts is dressing Ruth's hair, and in attempting to kiss Ruth's shoulder, causes Tibbetts to drop the curling iron upon her flesh, leaving a slight burn. Later, Ruth is in the midst of her guests, when Schuyler and Steele appear. Ruth nearly faints at the suddenness of her recognition and Schuyler is puzzled. She attempts to leave, and he places his hand upon her shoulder to detain her, thereby disarranging a tulle scarf she wears and disclosing the burn. He recognizes her instantly, and follows her out of the room, to the alarm of Calhoun, who now realizes the truth.

In "Vicky's" dining room, Schuyler snatches off her false wig, and cursing bitterly, chokes her. Tibbetts, who believes Schuyler purposes to murder Ruth, picks up a game knife and stabs Schuyler to death. Ruth and Tibbetts disappear through the secret door and find refuge in Ruth's room. The body of Schuyler is discovered and a police inquiry begun with the result that the secret door is discovered.

Rhoda accuses Ruth of the crime, but Tibbetts bravely confesses that she killed Schuyler to save the life of Ruth. Her confession is supported by Schuyler's finger prints upon Ruth's shoulder, and Tibbetts is assured by the detectives that while she must stand her trial, her acquittal and release are inevitable. The love romance of Ruth and Calhoun prospers and their marriage follows.

"VICKY VAN"

The Cast.

Ruth Endicott, who becomes Mrs. Randolph Schuyler.	Ethel Clayton
Miss Victoria Van Allen or "Vicky Van"	Ethel Clayton
Chester Calhoun	Emory Johnson
Randolph Schuyler, Ruth's husband	Noah Beery
Tibbetts "Julie"	Jane Wolfe
Rhoda Schuyler	Katherine Griffith
Helen Schuyler	Genevive Blynn
Aunt Eleanor Endicott	Josephine Crowell



When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 6232, illustrated on page 6 of the 'Vicky Van' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type, therefore if you want him to.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 6230, illustrated on page 6 of the 'Vicky Van' press book." Specify whether you want an electro or a mat.

"Will you be mine?"

ETHEL CLAYTON in "Vicky Van"

A Paramount Picture



"There has been a murder here"

ETHEL CLAYTON in "Vicky Van"

A Paramount Picture

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

Exclusive Stories
For Photoplay Editor
From ..... Theatre

DONALD Crisp, director of Bryant Washburn in Paramount's "The Village Cut-Up," devised a unique trick which is bound to get a tremendous laugh when it appears on the screen. Mr. Crisp's idea is strictly original, never having been used in pictures before.

The situation in the picture is this: Washburn, who appears as a young clerk, has struck a good idea, and has an appointment with the board of directors of a large corporation who are to consider purchasing his plan. He is terribly afraid of the coming ordeal. As he walks down the hall toward the director's room, his courage oozes. He starts out bravely enough, but feels smaller and smaller, so that he is ready to run when he reaches the door.

The picture will show just how he really felt as he tapped on the portal—he appears about two inches high, with a giant door towering above.

The idea marks another advance in the art and technique of the photodrama. It will undoubtedly be found useful time and again, and in all probability will become one of the stock stunts of the photoplay, like the close-up and the double exposure.

* * *

Jane Novak, who has appeared in support of Charles Ray and other stars, again appears opposite William S. Hart in Arteraft's "The Money Corral." Rhea Mitchell, Patricia Palmer and Molly McConnell are two other women who have good roles. Bill is said to have been considerably embarrassed with four fair females around him throughout the picture. Embarrassed, we said, not embraced.

* * *

Lila Lee and her Paramount company, under the direction of Irvin Willat, had a great time in Arizona, near Tucson, where they went to make scenes for "Rustling a Bride." Work wasn't neglected, however, and the exteriors were completed within a week, when the party reluctantly returned to the studio.

Exclusive Stories
For Photoplay Editor
From ..... Theatre

STARS have had perfumes named after them, and corn plasters, and garters, and baby bonnets, but Mr. and Mrs. Sidney Drew are the first and onliest to have two big oil wells baptized with their names.

It all happened this way. The very day the Drews decided to take a little venture in oil and invested in some stock of the Consumers' Oil and Shale Company, two new oil wells decided to gush out in the oil fields in Oklahoma.

The company decided the Drews were mascots, and immediately David Weiss, representative of the company, telegraphed the Drews:

"The Mr. and Mrs. Sidney Drew oil wells just came in. Two of the biggest and best we have. Here's hoping they will be as big producers and as big money-getters as the Drews."

So if the Drews happen to appear in a comedy written around two big oil wells, you will known it is their namesakes occupying the background.

* * *

"The Village Cut-Up," a Paramount picture, again introduces Bryant Washburn in a small-town role. The picture is taken from a story which ran serially in the Pictorial Review, and in it the star is said to have an opportunity again to demonstrate that he is capable of wearing "hand-me-down" clothes in such a manner as to get a big laugh and maintain the sympathy of his audience as well.

* * *

Mr. and Mrs. Sidney Drew were the guests of honor recently at the eleventh annual ball of the Chicago Motion Picture Operators of Local No. 110, held in the Coliseum. They led the grand march, too, to the joy of the folk of the projection booth.

* * *

Wally Reid worked among the redwoods of Humboldt County, Cal., to get local color for Paramount's picturization of Peter B. Kyne's story, "The Valley of the Giants." James Cruze is responsible for the direction.

Exclusive Stories
For Photoplay Editor
From ..... Theatre

MYRTLE Lind of the Mack Sennett Comedies, saved the life of an extra man who was dying with the "Flu" the other day. A telephone message came to Charlie Murray of the Sennett company that one of the extra men was in a dying condition at an isolation hospital. Charlie got up at two a. m. and motored to the scene; found a man in a desperate way owing to the shortage of nurses. No nurses were to be had for love nor money. Miss Lind volunteered and spent two days with the case until the crisis had passed.

* * *

Teddy made a wonderful dive in a recent Paramount-Sennett comedy, "Her First Mistake." He went off a small wharf thirty feet high into Thom's Lake, near Los Angeles. The lake is deep and Teddy went down so far it seemed as though he would never come up. When he climbed out the old dog was holding up one torn and bleeding foot. He had probably cut it on some glass on the bottom. The assistant director of every Sennett comedy company carries a first-aid kit. Teddy knew just where to go. Holding up his injured paw, he hobbled over to the first aid kit and held out the paw.

* * *

If there is an actress in motion pictures who can "wear clothes," it is Ethel Clayton, in the opinion of thousands of women, and men, too, who frequent the movie theatre of the country. She gets a chance to display some most attractive creations of the modiste's art in a coming Paramount picture, "Men, Women and Money," which was directed by George Melford.

* * *

The settings for Cecil B. De Mille's Arteraft "For Better, For Worse" are said to be the most luxurious. One set representing the heroine's home, typical Fifth Avenue mansion, is the largest and finest ever erected in the studio. The rugs and hangings utilized in it total up to thirty thousand dollars in value. The furniture, paintings, etc., are worth another thirty thousand.



ETHEL CLAYTON
in "Vicky Van"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 6235, illustrated on page 8 of the 'Vicky Van' press book." Specify whether you want an electro or a mat.

When you order this illustrations tell your Exchange that you want "Production Cut No. 6238, illustrated on page 8 of the 'Vicky Van' press book." Specify whether you want an electro or a mat.



ETHEL CLAYTON
in "Vicky Van"
A Paramount Picture



ETHEL CLAYTON in "Vicky Van"
A Paramount Picture

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STRAND
THEATRE



Jesse L. Lasky *presents*

ETHEL Clayton
in
"Vicky Van"

A Paramount Picture

By Carolyn Wells
Scenario by Marion Fairfax
Directed by Robert Vignola

RUTH Schuyler soon got so tired of her old, grey husband that she changed her name to Victoria Van Allen and resolved to have the time of her young life . . . But even an old, weather-beaten husband can fight for what he considers his personal property . . You ought to see "Vicky's" husband "raise hob" . . . All week.

EXTRA
"SLEUTHS"
Paramount-
Mack Sennett Comedy

Who killed Randolph Schuyler?



DID Ruth Schuyler, forty years younger than he, want to "get rid of" her old, grey husband? It looks that way up to the last minute of "Vicky Van." Then you get the shock that makes you mighty glad you came. All week; come early.

Jesse L. Lasky *presents*

ETHEL CLAYTON
in
"Vicky Van"

A Paramount Picture

By Carolyn Wells
Scenario by Marion Fairfax Directed by Robert Vignola

EXTRA
"NEVER TOO OLD"
A Paramount-Mack Sennett Comedy

STRAND
Broadway at Main Street

She's not my Daughter: She's my Wife !!



IT'S a deuce of a fix to be in, isn't it—to mistake a man's wife for his daughter and make love to her before his very nose?

THAT'S what Chester Calhoun did, and he wasn't sorry —not a bit.

FROM that day Chester stuck to her. Through the ordeal of her married life. Through a great tragedy. A remarkable story of love and mystery. See it. Come today.

Jesse L. Lasky *presents*

ETHEL CLAYTON

in

"Vicky Van"

A Paramount Picture

By Carolyn Wells | Scenario by Marion Fairfax | Directed by Robert Vignola

EXTRA ATTRACTIONS

MR. & MRS. SIDNEY DREW

IN "ONCE A MASON"

Latest News Weeklies

RIVOLI

Monument Square

ADVANCE PRESS STORIES

To be Sent to the Newspapers Prior and During the Display of Ethel Clayton's Photoplay, "Vicky Van"

A Paramount Picture

FAMOUS DETECTIVE IN FICTION—STONE SEEN IN "VICKY VAN"

Ethel Clayton in Dual Role in Deeply Mysterious Story by Carolyn Wells

WHO, that loves a detective story, is unfamiliar with that famous character created by Carolyn Wells, the American Sherlock Holmes, and hero of many of her novels—Stone. He will be seen in the flesh in "Vicky Van," Paramount's screen version of one of Miss Wells' latest novels, in which beautiful Ethel Clayton is the star, and which will be shown at the .....theatre next .....

Ethel Clayton will be seen in the name part, a sort of dual role. She is in reality Ruth Schuyler, wife of a wealthy man old enough to be her father. With a legacy of her own, to escape the hateful monotony of her married life, she assumes a different name "Victoria Van Allen" and disguising herself, holds weekly bohemian parties in an adjoining house she has purchased. Her husband discovers the game and abuses her. He is later found dead—there enters the mystery and the detective who solves the problem frees the young widow from suspicion.

"Vicky Van" is a modern detective story with all the attendant thrills of a narrative of that description. It will appeal to all who like a romance with a touch of mystery and much suspense. Miss Clayton is ably supported by a fine cast and the direction by Robert G. Vignola, is said to be highly artistic.

ETHEL CLAYTON IN SPLENDID MYSTERY PICTURE "VICKY VAN"

Paramount Star Seen to Great Advantage in Dramatic New Photoplay

ETHEL Clayton displays her unexampled versatility in her new picture "Vicky Van" which will be shown at the.....theatre, next..... Carolyn Wells wrote the book which has been one of the season's best sellers. It is, probably the best of the author's long series of detective novels dealing with the exploits of Stone, her own particular creation.

The story concerns a girl who marries a man old enough to be her father. She is unhappy, and when she inherits wealth in her own right, conceals the fact and secures and adjoining residence to which she arranges a secret entrance from her original home. She goes there whenever her husband is away and in disguise poses as Vicky Van, a delightful hostess to a gay bohemian set. Later her husband discovers the deception as does a young man who has become interested in the unhappy young wife.

The husband chokes her in his rage. Later he is found dead. Many are suspected, and then Stone enters, solves the mystery of the dual character and the mystery is solved. The two young people find their happiness together.

The cast is fine and the direction by Robert G. Vignola leaves nothto be desired. Marion Fairfax made the adaptation.

Miss Clayton doubtless will increase her popularity by this production which tests her dramatic talent in no small measure.

LIKE MYSTERY YARN? YOUBETTCHA! WELL, GO AND SEE "VICKY VAN"

Ethel Clayton's New Photoplay A Thriller From Start to Finish

FROM the records of past picture productions it is evident that the well told detective story is exceedingly popular with the great majority of the reading public. The same obtains of the mystery play or picture. The Famous players-Lasky Coroporation has offered a number of stories on the screen which dealt with the detection of crime or some mysterious occurence which formed the cause celebre of the drama. And always they have achieved popularity.

"The House of Silence," with Wallace Reid, was one; "The Mysterious Miss Terry" was another. "The Devil Stone" was a third. Now comes Ethel Clayton in a new Paramount picture, "Vicky Van," from a novel by Carolyn Wells, the well known writer of detective fiction, which will be shown at the .....theatre next.....

This was recently issued in book form and was widely read. It is one of the Fleming Stone series, wherein the astute sleuth copes with a serious and perplexing problem. Miss Clayton plays two roles and is the pivot on which the big mystery runs.

"No one who cares at all for reading or the drama," says Robert G. Vignola, Miss Clayton's director, "can fail to enjoy a good mystery story. I do not mean the penny dreadful type, but one wherein the wits of the reader of spectator are challenged by an apparently insoluble problem —the sort of tale that Doyle made popular with 'Sherlock Holmes'."

Marion Fairfax did the scenario. Chas. Schoenbaum was cameraman.

$10,000 ART GALLERY SHOWN IN "VICKY VAN"

New Ethel Clayton Photoplay An Effective Film

FOR one of the scenes of "Vicky Van," her new Paramount Picture, Ethel Clayton is seen in an art gallery. This gallery was built at the studio, but the paintings were the real thing and are valued at $10,000. They are all by California artists of note.

"Vicky Van" which will be shown at the.....theatre next week, is a detective mystery story by Caroline Wells, with the scenario by Marion Fairfax. Robert G. Vignola directed the production. The problem surrounds the death of a wealthy New Yorker named Randolph Schuyler, and his young wife is suspected. Stone, the detective, solves the mystery and frees the wife from suspicion. A romance has developed meanwhile and the picture ends most happily.

Mystery stories are always popular and the public will welcome one that is done in the most finished and approved fashion. "Vicky Van" will meet every expectation. Emory Johnson heads a capable supporting cast.

New Clayton Photoplay

APPEARING in a dual role of tremendous force, Ethel Clayton has acheived another screen triumph in her latest Paramount picture, "Vicky Van," which is the feature at the.....theatre this week. The story is dramatic and exceptionally appealing. It was written by Carolyn Wells, a famous writer of detective fiction and adapted for the screen by Marion Fairfax. Emory Johnson plays opposite the star with signal success.

WHO SLEW SCHUYLER? "VICKY VAN?" MYSTERY!

Ethel Clayton Has Strong Role in New Photoplay

HOW a woman, wife of a wealthy New Yorker, passed through a secret door into the next house and there assumed a different name, appearance and personality, is partly the story of "Vicky Van," a new Paramount picture starring Ethel Clayton, which will be seen next.....at the..... theatre. The big problem is the death of Randolph Schuyler, husband of the heroine. Who killed Schuyler? "Vicky Van?" You will know when you've seen the picture.

Carolyn Wells wrote the story. You will remember her for her other novels—such as "The Curved Blades," "The Golden Bag," etc. She is a prolific and talented author of mystery tales. Marion Fairfax made the adaptation and Robert G. Vignola directed the picture.

Ethel Clayton is said to be at her best in a sort of dual role. The cast is also declared to be excellent. Noah Beery has the important role Schuyler—a semi-heavy part, which demands much fine acting.

Paramount has given this picture a wonderful metropolitan setting and it is declared to be the most effective thing Miss Clayton has done since her entrance into motion pictures.

'Vicky Van' Delightful Picture

ETHEL Claytons' latest Paramount picture, "Vicky Van" which is on view at the..... theatre this week, is a delightful photoplay and is being received with favor by large audiences. It is a mystery of the first class and there is a thrill in every scene.

SOLVE MYSTERIES? ASK CAROLYN WELLS

Famous Detective Writer is Author of "Vicky Van"

CAROLYN Wells, author of "Vicky Van," the new Paramount picture which comes to the .....theatre next,.....with beautiful Ethel Clayton as star, is one of the most devoted readers of mystery fiction in the country. She has written upwards of a dozen detective stories herself.

"Vicky Van" is her latest and, many say, her best book. Miss Wells has touched upon a strange mystery of New York—the dual life of a young wife and the death of her brutal but wealthy husband. The plot grows with every foot of film but all is cleared away at the end and Romance claims its own.

Ethel Clayton has a wonderfully attractive role, and she is ably supported by a fine cast. Robert G. Vignola directed the picture which was adapted by Marion Fairfax. Emory Johnson plays opposite the star.

"Vicky Van" Scores a Hit

ETHEL Clayton's latest Paramount picture, "Vicky Van," which is on view at the..... theatre this week, has scored a decisive hit. Miss Clayton appears in a dual character of great power. Emory Johnson heads a capable supporting cast. The picture was adapted by Marion Fairfax from a story by Carolyn Wells and directed by Robert G. Vignola.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "VICKY VAN"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

One Sheet .....10 cents each
Three Sheets .....30 cents each
Six Sheets .....60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .....12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them.

8x10 black and white, 8 in set.....60 cents
11x14 sepia, 8 in set, per set.....60 cents
22x28 sepia, scene or star.....40 cents
22x28 colored female star.....60 cents
22x28 black and white star.....75 cents
8x10 photo of star, can be used for all other productions of this same star, each..10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen, so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper.

Three column layout cut.....35 cents each
One column layout cut.....15 cents each
Two column layout cut.....25 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:

Slides will increase the interest in this production, if you use them in advance of play date.
12 cents each

THUMB NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .....15 cents each
Also line drawings.....20 cents each

Paramount and Artcraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

Film Trailers .....$3.00 each

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

A Novel Name for a Horse



"DIAMOND DICK," of course, is a well-known character to more of us than those who will admit having read dime novels in the days of our youth. Certainly, however, Ethel Clayton never wasted any of her precious youth reading about him, yet that's the name of her favorite horse. But then that diamond-shaped spot over his eyes must have been the reason: for horses, unlike ourselves, get names for reasons. Dick appears in a good many of Miss Clayton's pictures, but was given a vacation during the filming of "Vicky Van," a Paramount picture from Carolyn Wells' well-known novel.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Vicky Van"

.....1919

Dear Miss Shelley:

"Vicky Van" comes here tomorrow for a run of .....days, and we know you will be delighted with this Paramount picture starring Ethel Clayton.

Doubtless you've read "Vicky Van" in book form.

Or perhaps you've read it in the daily newspapers, for it was syndicated throughout the country.

Carolyn Wells wrote it. We don't have to tell you anything about her. Whether she is writing humorous verse, or making anthologies, or concocting a detective yarn, she comes across with the goods.

"Vicky Van" is a detective story--and a mighty good one it is.

It isn't the usual detective story: the hero isn't an imitation of Sherlock Holmes. He's just a business man, but a fine wooer.

And the heroine--well, she is unusual. She's "Vicky Van"--and Ethel Clayton plays the part.

What could be better, we ask you?

Yours sincerely,

Manager.....

POST CARDS ON "VICKY VAN"

Exhibitors will be wise to mail at least one of these Postals to their patrons

.....1919

Dear Miss Shelley:

"Vicky Van", a Paramount version of Carolyn Wells' famous story, comes here.....for a run of.....days.

And Ethel Clayton plays "Vicky"!

Sincerely yours,

Manager.....

.....1919

Dear Miss Shelley:

Ethel Clayton comes here today in her latest Paramount picture, "Vicky Van", a screen version of Carolyn Wells' well-known story.

Like all of Carolyn Wells' detective stories, this is entertaining and thrilling to an unusual degree.

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

ADVERTISING POSTERS FOR "VICKY VAN"

Always Obtainable at your Exchange



One Sheet



Six Sheet



One Sheet



Three Sheet



Three Sheet

Cover Your Town with this Paper and You Will Fill Every Seat at Every Performance

Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays to Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops the Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
Never Too Old
Rip & Stitch, Tailors
East Lynne with Variations
The Village Smithy
Reilly's Wash Day
The Foolish Age
The Little Widow

Paramount-Arbuckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor
Fatty in Coney Island
A County Hero
Out West
The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out
Love

Paramount-Drew Comedies

Romance and Rings
Once a Mason
The Amateur Liar

Paramount-Flagg Comedies

Hick Manhattan
Romance and Brass Tacks
Tell That to the Marines
Independence, B'Gosh
Beresford of the Baboons
Perfectly Fiendish Flanagan, or the Hart of the Dreadful West
Impropaganda
One Every Minute
The Last Bottle

Helps That Really Help You To Put Over

THOMAS H. INCE presents

WILLIAM S. HART

in

"THE MONEY CORRAL"

Written and Directed by Lambert Hillyer and William S. Hart, Photographed by Joe August, Supervised by Thomas H. Ince

An ARTCRAFT Picture

Advertising Cuts and Mats

Scene Cuts and Mats

Lithographs

Advance Publicity Stories

Current Publicity Stories

Reviews

Material For Programs

Promotional Ideas

List Of Other Accessories

SPECIAL FEATURES OF THIS BOOK

A Publicity Story That Is Sure To Pack Them In On The Day Of Opening

A Startling 3-Column Advertising Cut

A Particularly Good Poster

The contents of this book are copyrighted by

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for? A. To show you how to make a large profit on the picture it accompanies, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give your space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6, 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a paper maché mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general pictures.

Q. What do you mean by "specific pictures?" A. The advance stories, current stories and reviews and reviews that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?" A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes and Live-wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book. A. At your Exchange.

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to re-forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

AD CUTS and MATS

Editorial Comment on William S. Hart and His Splendid New Artcraft Picture, "The Money Corral"

EVER popular with motion picture fans, William S. Hart is one of the strongest drawing cards identified with the screen. Exhibitors, as well as their clienteles, know that every picture in which Mr. Hart appears, is a man of men's picture and distinctly worth while. That is why they have an imperishable vogue and why, as box office attractions, they are unsurpassed.

William S. Hart, Star

IN addition to being the foremost deliniator of Western characters on the screen, Wiilliam S. Hart, is a photoplaywright and director of excellent qualities as well. Here is a triple combination of talent not often embraced in a single individual, but to Mr. Hart, it is all in the day's work. Mr. Hart knows screen work thoroughly and little of value escapes his vigilant eye as the completeness of all of his picture spectacles amply proves. For several years one of Thomas H. Ince's most celebrated stars, Mr. Hart does his direction under Mr. Ince's supervision. That is an additional reason why the Hart pictures stand in a class by themselves. In his new photoplay, "The Money Corral," Mr. Hart is a cowpuncher, different in many essential details from those he has portrayed heretofore, and an unusually artistic characterization of the hero is a distinctive feature of the production.

William S. Hart, Author

TO friends and interviewers, Mr. Hart has often confided his determination to write a strong, virile story of the Western cowpuncher, not as the average novelist pictures that individual, but true to life as Mr. Hart has lived him. Well, "Big Bill" created Lem Beeson, a real cowpuncher and afforded him a suitable environment in his story of "The Money Corral" as the story district, attends the rodeo with his indisputably evidences. Lambert

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William S. Hart, Director

IN order that no important point of "The Money Corral" might be lost, Mr. Hart himself directed the picture with the competent assistance of Lambert Hillyer and to say that they have made a good job of it, goes without saying. "Big Bill" is as capable a director as he is a player and scenarist, and if this superb photoplay does not rouse the enthusiasm of his admirers to the highest pitch, then they are lacking in that appreciation which artistry in every field of human endeavor demands as its due.

William S. Hart's Story

LEM BEESON, a big good natured and brave cowpuncher, is anxious to attend a rodeo of wild riders, crackshots, ropers, broncho busters, Indians and others at Fraley Point, Mont., but when he asks his boss for leave to go, he is chagrined at the man's curt refusal. Lem decides to go anyway, because he proposes to take part in a shooting contest. Gregory Collins, president of the only railroad in the daughter Janet, and receives news that his vault in Chicago has been watchman slain. When Lem Beeson wins the prize for shooting, Collins offers him the job of watching his vault in Chicago, but Lem refuses until he learns that Rose, a poor relation of the Collins' lives with the Collins family. He thereupon accepts the position and goes East. Carl Bruler, manager of the Collins Trust Company, informs Lem that rival interests are implicated in the robbery of the Collins vault, as they desire to obtain possession of certain valuable papers. Lem guards the vault and gets a mysterious death threat. He tells Bruler about it and arranges a frame-up by which Lem is led to a notorious cafe where he beats a bunch of ruffians to a pulp and returns. A party is in progress at the Collins' home and Janet, to make Lem ridiculous, drags him onto the ball floor. Rose aids him to escape and Lem decides to quit and take Rose back with him to Montana. Bruler laughs at Lem for quitting and that night there is a new watchman at the vault. But Lem, who can drill a hole through a dime in mid-air, is on watch and when the attack on the vault is staged, Lem kills one robber, wounds another and makes Bruler his prisoner. Collins is delighted with Lem's work and gives him a farm in Montana whither he takes Rose as his bride.

William S. Hart's Support

MR. HART is excellently supported in this picture. Jane Novak is his leading woman and Herschel Mayall, a well known actor, has a strong role. Winter Hall, Rhea Mitchell and Patricia Palmer also have roles which they portray with cleverness.

William S. Hart's Cameraman

JOE AUGUST, who is responsible for the photography of "The Money Corral," is one of the most talented cameramen on the Ince staff. Mr. August has photographed many notable picture successes and his artistry is amply

Production Cuts, Actual Size and Screen, Just as They Will Look in Your Newspapers.



Thos. H. Ince presents WM. S. HART *in* "The Money Corral"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 870, illustrated on page 2 of the 'The Money Corral' press book." Specify whether you want an electro or a mat.

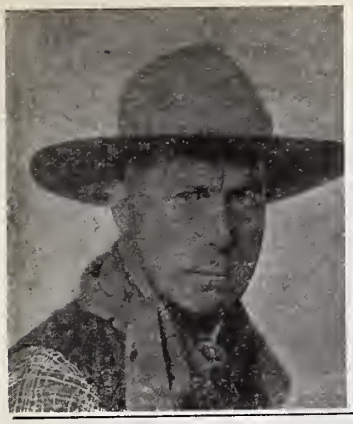


Thos. H. Ince presents WM. S. HART *in* "The Money Corral"
An ARTCRAFT Picture

Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 72, illustrated on page 82 of the 'The Money Corral' press book." Specify whether you want an electro ora mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



A CHAT WITH WM. S. HART

World Famous Artcraft Star

by Media Mistley

Celebrated Portrayer of Western Characters Realizes Dream of One Day Producing a Screen Story Written by Himself .... Loves Children and Animals and Thinks a Horse is Pretty Near Human.

ALLOW me to present our Bill —that is, *your* Bill. I mean just Bill Hart.

After one has talked to the real Bill Hart as I have one can never return to the formal 'Mr. Hart'—hence I straightway and without formality present to you the good Bill Hart—for there's nothing at all of the 'bad man' about him except in make believe.

I went down the hill to the Hart studio in Hollywood one day recently in fear and trembling. I expected at the very least to be greeted by a salvo of shots or to be trampled beneath the hoofs of a wild cayuse or perhaps have a rope descend about my shoulders, pinioning me like a trussed turkey.

But none of these things happened.

"May I see Mr. William S. Hart?" Sure. I was ceremoniously led into a nicely furnished office where the star, with a sombrero on his head and wearing a Western rig, was industriously working at a huge littered desk. I noticed that a huge Jacqueline rose nodded in a slim vase on it.

He turned as I entered and rose with the greatest cordiality, doffing the broad brimmed hat. Pulling out a chair for me, he bade me be seated and we chatted for a while about Hollywood doings—the latest pictures,—mutual friends and a number of things.

The conversation veered and shifted, blown by the subtle will of Mr. Hart at last toward the subject nearest his heart—his work. There are, I regret to say, too many movie people who regard their work as a sort of joke—a very good one it is true, because it brings them in quite substantial returns—but a joke for all that. Not so 'Bill.'

"I'm workin' on a script," he began,—pointing to the littered desk before us. "You see, I'm tryin' to write a story for myself which some day I hope to have produced. I've got a good runnin' start, anyhow."

This was amazing. I had known he often directed his own pictures —but to write them also! (Since this was written, Mr. Hart finished his photoplay, "The Money Corral" and produced it himself.)

"A lot of folks ask me if I like Western parts best because I play more of them than anythin' else. Now what I like to play is just human bein's. I mean real folks that live life as it is and not as some novelist writes it. I believe those who think and live wrong get their deserts in this life and I've been tryin' to show it in my pictures. It's in the West that men have to face desperate situations and become fine and chivalrous—p'raps that's why I play so many Westerns."

I laughed as he finished his extraordinarily long speech. Fancy Bill Hart speaking three long minutes on a stretch. "You must have been all primed for my coming," I said.

He smiled in turn. "No," he replied, "It just came to me that I could, as the sayin' goes, set the stage. Of course, I want to make pictures that will please the most of the folks—make 'em want more. That's what I'm always aimin' at. But there's somethin' even bigger than that. It's just the sort of natural pride I take in the thing, you see. I want to do on the screen about what Frederick Remington did on canvass. Get away from the frills and fixin's and show the real Westerner as he is. That's all."

"That's the very thing you're doing" I said enthusiastically. "By the way, how do you succeed in keeping so fit—I mean in the matter of riding and so on. You're not working in pictures all the time."

"No," he replied, "but you see, when a man learns to ride the real way—that is, the way Westerners ride, he doesn't soon forget. I venture to say he never forgets—but of course he might get sort o' stiffened up. I ride whenever I get a chance. It took me a long time to get used to a car. I sure preferred my horse and still do—but I have to admit the car gets me around a whole lot quicker! There's a whole lot of runnin' around to do in this business too. You see, I always pick out the 'location' for my pictures myself. Some of those places that make people sit up and take notice weren't found by just ridin' around in a limousine either. I mostly take a horse—an' that's how I keep in trim. Then, too, we boys practice ropin' and shootin' over at the ranch every time we're over there takin' a picture. It's almost second nature to me now."

He went on to tell me about the ranch—this hobby dearest his heart except his horses. He had bought it from a rancher about to fail for general inefficiency and had made it at last one of the most prosperous ranches in the vicinity. His fine stern face softened and beamed with pleasure as he spoke of it. And then, from speaking of his tables, we came to the subject of Fritz—the pinto with a reputation next to Bill's own.

"A horse is sure one of the finest pals a man can have" he said. "Of course everybody knows my pinto —Fritz—the one that I've pensioned, is my favorite. But some of the others are runnin' a pretty close second. Somehow I think a horse is pretty near human, if you treat him right. Same with dogs, —animals and children are pretty much that way too. Children seem to take to me—I always like a picture with a lot of 'em in it."

Unconsciously Mr. Hart was giving me a wonderful picture of himself. No one who had met him could help liking him. Although his face is lined and stern and his eyes bore a hole through you, he has one of the nicest smiles I ever knew. As an old man I used to know in New England would have said, "He is one of the human race in whom the milk of human kindness hasn't turned to buttermilk."

Production Cuts, Actual Size and Screen, Just as They Will Look in Your Newspapers.



Thos. H. Ince presents

WM. S. HART

in The Money Corral

An ARTCRAFT Picture

Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.

When you order this illuctrtion for your news columns tell your Exchange that you want "Production Cut No. 875, illustrated on page 4 of the 'The Money Corral' press book." Specify whether you want an electro or a mat.



Thos. H. Ince presents

WM. S. HART

in The Money Corral

An ARTCRAFT Picture

When you order this illustrationfor your news columns tell your Exchange that you want "Production Cut No. 876, illustrated on page 4 of the 'The Money Corral' press book." Specify whether you want an electro or a mat.



When you order this illuctration for your news columns tell your Exchange that you want "Production Cut No. 873, illustrated on page 4 of the 'The Money Corral' press book." Specify whether you want an electro or a mat.

Thos H Ince presents WM. S. HART *in* The Money Corral

An ARTCRAFT Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Cast and Story of "The Money Corral"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of William S. Hart's New Photoplay

An Artcraft Picture

William S. Hart Writes and Directs Production of Great Photoplay "The Money Corral"

Famous Artcraft Star Has Charactaristic Role, Strong and Forceful, in Which He Does Some of the Best Work of His Screen Career.

A BIG rodeo is being held at Fraley Point, Montana — a gathering of the clans, the wild riders, crack-shots, ropers, broncho busters, Indians, punchers, and others—revival of the good old days. Lem Beeson, a puncher of real mettle, is anxious to get there, but his boss refuses. Lem goes anyway, to take part in a shooting contest, held in connection with the other events.

Gregory Collins, president of the one railroad in the district, is at the rodeo with his only daughter, Janet, who is decidedly 'up-stage.' Collins receives word that his vault in Chicago has been the goal of thieves for a second time, and that a watchman has been slain.

Beeson wins the shooting contest, and Collins is interested to the extent of offering Lem a job in Chicago to take care of his property. The puncher refuses. Janet is sorry because he would be 'such fun.'

With Collins' party is a pretty girl, a poor relation named Rose. Lem meets her and finding she lives with the family, decides to accept the offer and go East.

Carl Bruler is confidential manager of the Collins Trust Co. He informs Mr. Collins on his return with Lem, that powerful rival interests are back of the vault attacks. Certain papers they are after, if obtained by them, will wreck the Collins Trust Company.

Lem takes the job of guarding the vaults and is warned away in a mysterious note. Bruler, informed of the threat, arranges a frame-up so that Lem will be led to a notorious cafe on a false clew. The puncher licks the gang and returns.

A party is in progress at the Collins' home and Janet, to make Lem the butt of the evening, drags him to the dance floor. His embarrassment is pitiful, so much so, that Rose aids him to escape. Furious at being balked, Janet upbraids Rose savagely, and she decides to leave. She meets Lem and tells him. He tells her he is also sick of this life and is going back to the mesas of the West. They are almost confessing their mutual love, when Janet appears, and tells Lem her father wishes to see him. Lem says he is going to quit, but agrees to come to the offices in the morning.

The papers of such great value are intrusted to Bruler, who locks them in the vault. The latter laughs at Lem for quitting. The puncher says nothing. There is a new watchman that night.

The attack is staged. The watchman is overpowered, but when the crooks get busy, they find someone who can shoot the center out of a dime in mid-air, waiting for them. When the police come and open the vault, they find Lem with Bruler a prisoner, and two crooks, one wounded, the other dead.

Collins offers Lem anything he wishes; he asks for Rose, and gets her. Janet apologizes, and the couple receive the finest ranch in Montana as a gift from the railroad president.

"THE MONEY CORRAL"

The Cast

Lem Beason, a puncher — William S. Hart

Rose, a poor relation — Jane Novak

Carl Bruler, a manager — Herschel Mayall

Gregory Collins, a railway magnate ..... Winter Hall

Janet, Collins' daughter — Rhea Mitchell

Chicago Kate ....Patricia Palmer

Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.



Thos. H. Ince presents WM. S. HART *in* "The Money Corral"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your exchange that **you** want "Production Cut No. 871, illustrated on page 6 of the 'The Money Corral' press book." Specify whether you want an electro or a mat.



Thos. H. Ince presents WM. S. HART *in* "The Money Corral"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 874, illustrated on page 6 of the 'The Money Corral' press book." Specify whether you want an electro or a mat.

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PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programmes.

Exclusive Stories For Photoplay Editor From ..... Theatre

"THE WINNING GIRL" marked Shirley Mason's first appearance as a star in Paramount pictures, although she has been seen under the Paramount banner as co-star with Ernest Truex in the John Emerson-Anita Loos productions, "Come On In" and "Good-Bye, Bill."

★ ★ ★

"Alias Mike Moran," Wally Reid's Paramount picture, depicts the regeneration of a slacker through the realization of the self-sacrifice of another. It is powerful dramatically as well as supplying Reid with what is said to be one of the finest roles he has ever had.

★ ★ ★

Fred Stone's third Artcraft picture, "Johnny, Get Your Gun," is made from the famous play which made such a splendid stage vehicle for Louis Bennison.

★ ★ ★

"Poor Boob," Bryant Washburn's Paramount vehicle, warns one that the slim lass of seventeen may develop into the two-hundred-twenty-five-pounder of twenty-five.

★ ★ ★

Lila Lee appears for the first time in a picture that has a Western locale in Paramount's "Rustling a Bride," which was directed by Irvin Willat. Monte Blue has the leading male role.

★ ★ ★

"Fatty" Arbuckle is hard at work planning his next Paramount comedy, which, he says, will partake of a different atmosphere and represent a really unique phase of life and action.

★ ★ ★

"Fires of Faith" is a Paramount-Artcraft Special made in co-operation with the Salvation Army, under the direction of Edward Jose. Commander Evangeline Booth, head of the Salvation Army in North America, takes an active part in a number of the scenes.

★ ★ ★

Mack Sennett has a queer hunch about his comedies. When the actors laugh at a comedy in the making, the "business" that brought the laugh will not register on the screen, he believes. On the other hand, if they look gloomy when told to go through certain stunts, Mack says the result is sure to be one of the best Paramount-Sennett comedies ever made. Of late, grouches are being worn considerably around the studio.

Exclusive Stories For Photoplay Editor From ..... Theatre

WILLIAM S. HART, the Thomas H. Ince star, has completed his new Artcraft picture, "Breed of Men," which exposes the machinations of a land shark. Bill plays the role of a daredevil sheriff who is duped by the smooth crook. The latter invites swift revenge, however, and he gets it from the sheriff. Seena Owen, who supported Hart in "Branding Broadway," his latest Artcraft picture, again appears opposite the star.

★ ★ ★

Perhaps there are a few who wonder why the successful screen star doesn't have more time for autographing photos, writing letters and acknowledging requests for information from fans. Ample explanation can be found in the case of Elsie Ferguson, the beautiful star of Artcraft fame, who for months has been even busier than the proverbial bee of anti-loafing fame. There has been no rest between productions for Miss Ferguson of late, as she no sooner completes a picture than another is waiting her attention. The noted star has demonstrated her great versatility by stepping from one role into another without the slightest hesitancy. In this fashion she has completed her fourth picture of the new year and has just begun work upon another. "Under the Greenwood Tree," "His Parisian Wife," and "The Marriage Price" were made without rest intermissions and, scarcely stopping for Christmas, the star began packing her trunks for a journey to the South, where she worked in a screen version of George Weston's Saturday Evening Post story, "The Salt of the Earth."

★ ★ ★

Ssh! While he is not a bit more Italian than his name indicates, it is whispered about that Douglas MacLean, leading man in Paramount films, knows how to cook spaghetti in a fashion that would make an Italian chef turn green with envy. He also knows forty-seven ways of eating it properly and is thinking of publishing them in a book to be called "Spaghettiquette." How about it, Douglas?

★ ★ ★

Marguerite Clark went to Pass Christian to take some scenes for "Come Out of the Kitchen," a Paramount picture based on Alice Duer Miller's celebrated play.

Exclusive Stories For Photoplay Editor From ..... Theatre

CHESTER CONKLIN, one of the Paramount-Sennett stars, has taken a whole orphan asylum under his wing. Near Los Angeles is a very beautifully equipped children's home, maintained by the Masons. It has tiled swimming baths and lovely semi-tropic gardens. Chester goes out once a week and gives some kind of an impromptu show for the children. Usually he takes a Paramount-Sennett comedy film.

★ ★ ★

Louise Fazenda of the Paramount-Sennett Comedies has just had her annual social soiree. Miss Fazenda was a real society girl in Los Angeles before she went into the movies. Going out with her old friends don't count. About once a year she steps out socially in the capacity of movie queen.

"I put on a million dollars worth of kalsomine; have someone build me an emotional gown and make my triumphal appearance.

"I pose all evening with an air of haughty languor. I say eyether and neyether and say cawn't and generally make myself insufferable. Then I've got it out of my system."

The other three hundred and sixty-four days of the year, Louise is a gloriously vigorous, witty, out-of-doors girl—typical of California.

★ ★ ★

Charlie Murray, having finished a special Lasky picture with Lila Lee is back on the Sennett "lot" again working in new Paramount-Sennett comedies.

★ ★ ★

Charles Ray is "The Girl Dodger" in his Paramount picture of that name. It sounds interesting, and should have some instructive points for bachelors. What we should like to see, however, is a picture called "The Bill Dodger."

★ ★ ★

Shirley Mason appears as "The Winning Girl" in the first of her new series of Paramount pictures, made on the Western coast. The picture was adapted by Will M. Ritchey from George Weston's story, "Jem of the Old Rock" and was directed by Robert Vignola.

★ ★ ★

Gloria Swanson wears twenty-five different gowns in Cecil B. De Mille's Artcraft production, "For Better, For W——."

Production Cuts, Actual Size and Screen, Just as They Will Look in Your Newspapers.



Thos. H. Ince presents

WM. S. HART

in "The Money Corral"

An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 878, on page 8 of the 'The Money Corral' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.



Thos. H. Ince presents

WM. S. HART

in "The Money Corral"

An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 879, illustrated on page 8 of the 'The Money Corral' press book." Specify whether you want an electro or a mat.



Thos. H. Ince presents

WM. S. HART

in "The Money Corral"

An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 877, lilustrated on page 8 of the 'The Money Corral' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



Supervised by Thomas H. Ince

"BILL" did a little job that earned a reward for him.

They asked him what he wanted and what do you suppose he asked for?

Risked his life, saved a million dollars and then —just IMAGINE what he asked for!

Monday and All Week

STRAND
THEATRE



Thos. H. Ince Presents

WILLIAM S. HART

in

"The Money Corral"

An ARTCRAFT Picture

Written and Directed by Hambert Lillyer and William S. Hart
Photographed by Joe August — Supervised by Thomas H. Ince

HOW he got into the vault was a mystery, but when the gang got there to "clean up" they found him waiting—waiting with his "gat" and an eagle eye that could direct a bullet to points the average eye couldn't see.

Then the "Big Works" came in and asked Bill what he wanted. What do you suppose he DID want? Come to see. It's great!

EXTRA!!!

"THE LAST BOTTLE"

Paramount-Flagg Comedy

Beginning Monday - Continuing All Week

STRAND
Broadway at Main Street



Thos. H. Ince Presents

WILLIAM S. HART

in

"The Money Corral"

An ARTCRAFT Picture

Written and Directed by Lambert Hillyer and William S. Hart

Photographed by Joe August

Supervised by Thomas H. Ince

"—and he could shoot the date out of a dime"

THEY overpowered the new watchman, battered in the huge door and thought the coast was clear. But when they tried to touch the money they found someone waiting for them—someone who could shoot the date out of a dime in mid-air.

The police came but "Big Bill" didn't need them—finished the job before they got there. Come to see that fight!

ADDED ATTRACTION

"THE LITTLE WIDOW"

One of those Paramount-Mack Sennett rollicking riots of joy

Begginning Monday--All Week

RIVOLI

Monument Square

Advance Press Stories on "The Money Corral"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of William S. Hart's New Photoplay

An Artcraft Picture

"THE MONEY CORRAL" NEW HART PICTURE HAS MANY THRILLS

Rodeo is Finely Reproduced and Shows the West as it Actually Was

WILLIAM S. HART'S new Artcraft picture, "The Money Corral," which comes to the .... Theatre next ..... is one of the best photoplays in which Mr. Hart has been seen in many a day. It is announced that in the making of the big rodeo scenes for this film, all the cowgirls, punchers, Indians and Mexicans within a hundred miles came to take part in the episodes that required fast riding, shooting, roping, etc.

Bill Hart is prominent in these scenes himself. Later the story takes the principal characters to Chicago and the western hero is introduced to the underworld crooks. He bests them, saves a trust company, wins a charming girl for his wife and is presented with a ranch in Montana by his grateful employer, the president of a trust company.

Mr. Hart collaborated with Lambert Hillyer in writing and directing this picture and this combination assures the acme of thrill and human interest for both men are famous for their capable work.

Mr. Hart declares that the production comes up to his expectations. "The rodeo scenes will only occupy a few hundred feet of the film," he observes, "but they are worth all the trouble and time, for they mirror faithfully the real life of the West."

A lot of the wild horses brought in from the ranges were too much for even some of the crack riders and a few bad spills occurred. But the excitement is said to be intense as a result of this genuine replica of a frontier week in the open country.

"THE MONEY CORRAL;" AN OLD TIME RODEO; "BILL" HART IS HERO;

Unusually Captivating Scenes Pictured in Artcraft Star's New Photoplay

YEARS ago the rodeo was the biggest thing in the West. It was the occasion when all the wild riders, broncho busters and sure shots of the West assembled to display their prowess. Such a scene is revived in "The Money Corral," a new Artcraft picture starring William S. Hart which will be shown at the ..... Theatre next ..... It was written by Mr. Hart and Lambert Hillyer and they also collaborated in its direction. Jane Novak is the leading woman, heading an excellent supporting cast.

The rodeo scene of this picture was expensive and took lots of time, but it justified the effort for it gives a touch of realism that could not otherwise have been secured. Many punchers, Indians, Mexicans, cowgirls and others came to Hollywood to make the rodeo scenes and over a thousand persons appeared therein.

"The Money Corral" is said to be the most exciting film that has been produced in months.

Excellent Photography

JOE AUGUST has done some of his best work as the cameraman of "The Money Corral," William S. Hart's newest Artcraft picture, which comes to the ..... Theatre next ....., particularly in the rodeo scenes which required expert work to get the fast action of the broncho busting, roping, shooting, etc. There are also some splendid interior shots and a fine series of scenes in Chicago—all of which are most interesting.

TAKES GOOD MAN TO FACE BRACE OF GUNS WITHOUT FLINCHING

William S. Hart Shows How It's Done in His New Photoplay "The Money Corral"

IT takes a pretty good man to stand up before a brace of six-shooters and not flinch. In "The Money Corral," a new Artcraft picture starring the inimitable William S. Hart, which will be seen at the ..... Theatre next ....., this is proved when the star encounters some underworld crooks in Chicago and bests them at their own game. He also saves a trust company by preventing the theft of important proxies. The opening scenes are of a great rodeo in the frontier town of Fraley Point, Montana. There takes place the wild riding and shooting, all the sports of the cow country.

A charming love story runs through the picture which was written by Mr. Hart and Lambert Hillyer, who also directed the production.

Jane Novak is leading woman. Herschel Mayall is the heavy; Winter Hall, Rhea Mitchell and Patricia Palmer are among the other players who will be seen in the picture.

It is said that for sheer thrill and the qualities of human interest, the triumph of right over evil, the perfection of scenic investiture, this picture is one of the most notable ever offered starring William S. Hart.

Wonderful Hart Picture

WILLIAM S. HART'S new Artcraft picture, "The Money Corral," which is the feature of the bill at the ..... Theatre this week, is in many respects a wonderful photoplay. It is a rattling romance of the West and East and both the production and the players supporting Mr. Hart are most satisfactory.

JANE NOVAK IN W. S. HART'S FILM

Actress Has Charming Role in "The Money Corral"

BEAUTIFUL JANE NOVAK, who has appeared in support of Charles Ray and other stars, is leading woman for William S. Hart in "The Money Corral," his new Artcraft picture, produced under the supervision of Thomas H. Ince, which will be displayed at the ..... Theatre next .....

Miss Novak is one of the most beautiful of the younger leading women. She has, moreover, genuine acting ability and a personal charm that is most captivating.

There is more than the ordinary quota of women in this new Hart picture. Rhea Mitchell, Patricia Palmer and Molly McConnell have good roles. Herschel Mayall, one-time favorite of the stage, is cast for one of the most important parts and Winter Hall, a sterling actor, will be seen in a dignified characterization.

The action takes place partly in the Far West and partly in the Middle West. There are many exterior and interior scenes and a big rodeo, wherein wild riders from the ranges will be seen in all their best stunts, is a big feature. This story was written by Mr. Hart and Lambert Hillyer and is said to be dramatic and picturesque with a powerful motif and a fine thread of love running throughout.

A Thrilling Hart Fight

IN William S. Hart's newest Artcraft picture, "The Money Corral," which is on view at the ..... Theatre this week there is one of the most thrilling fights ever staged for the screen. It takes place in an underworld cafe in Chicago's tenderloin district and Mr. Hart bests a lot of strongarm men with ease. The fight is a thriller and is only one of a number of salient features that go to make this one of the best pictures in which the star has been seen.

HART WASTES TIME AVERS COWPUNCHER

Cattle Man Says Star Should be on Stock Range

AN old puncher, grizzled and gaunt, drifted into the set at the Hollywood ranch of William S. Hart, where he was working on "The Money Corral" an extraordinarily thrilling Artcraft Western drama which will be shown at the ..... Theatre next ..... The puncher watched Bill shooting and doing other stunts for a while and then shook his head.

"That feller's wastin' his time in pictures," he averred.

"But he makes more money than he could punching cattle," suggested a cowboy.

"Sure, but it's a durn shame to let a man that can shoot and ride like him get away from the cow country. He could be boss of the range and he sure would keep them chaps hustlin'. You can't beat Bill Hart."

"Don't you like his pictures?"

"Sure I like 'em. But after all—they're pictures. Now up at the Bar Q ranch they need men like him. I wish he'd come up there a spell and try his hand at the real thing."

And they couldn't convince the old chap he was not entirely right. Jane Novak is Mr. Hart's leading woman in his new photoplay.

Famous Figures in Picture

MANY well known cowpunchers, with records as ropers, crack shots, busters and bulldoggers, appear in Wm. S. Hart's new Artcraft picture, "The Money Corral," which is the bill at the ..... Theatre this week. One interesting figure who appears in the rodeo scenes is Chief Silver, a famous Indian and in addition there are cowgirls and others galore. This picture has many novel features, but the one that is outstanding is the rodeo—a galaxy of real men and women of the cattle ranges.

SAVES PROXIES IN "THE MONEY CORRAL"

Artcraft Star Has Powerful Role in New Picture

THE proxies that would have ruined the Collins Trust Co., if they had got into wrong hands reposed in the big vaults. Several efforts had been made to steal them and watchmen had been killed or wounded. While in Montana, the President of the company meets Lem Beeson at a rodeo and offers him a job to guard the valuable papers in Chicago. Lem goes because he is attracted by a pretty girl—a poor relation of Mr. Collins'.

In Chicago Lem outwits the crooks, fights his way out of a frame-up and captures the arch villian—a trusted employe of the Trust magnate. He wins the girl and saves the day—and once again demonstrates that a sure eye, quick draw, and muscles of steel are a match for subtle knavery.

This is a resume of the plot of William S. Hart's new Artcraft picture, "The Money Corral," which is to be seen at the .... Theatre on ..... next.

Mr. Hart is Lem Beeson, the Westerner; Herschel Mayall is the crook. Jane Novak is the leading woman. The story and direction were by the star and Lambert Hillyer.

W. S. Hart Accomplished

WILLIAM S. HART is a man of many accomplishments. He can act, shoot, ride, fight; he can also write—and he proves it in "The Money Corral," his newest Artcraft picture which is on view at the ..... Theatre this week.

In the preparation of this photodrama he collaborated with Lambert Hillyer. Together they have evolved one of the most exciting and convincing stories that has ever been produced at the Hart studios.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING! Get it from your exchange and send it to the photoplay editors of your newspapers.

It Took a Woman to Do It!



WE didn't think there was a man living could beat Bill Hart on the trigger—and apparently we were right. But there is a woman. However, it wasn't an ordinary woman. Theatrical goers will recognize her as Julia Arthur, who first brought popular acclaim through her Shakespearean interpretations. William Shakespeare Hart—which is his real name, by the way—also broke in by acting in plays written by his almost-as-well-known namesake. Bill's next vehicle, however, is an Artcraft picture, "The Money Corral."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "THE MONEY CORRAL"

An ARTCRAFT Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One SHEET .....10 cents each
Three SHEETS .....30 cents each
Six SHEETS .....60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes.....12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10, black & white, 8 in set.....60 cents
11x14, Sepia, 8 in a set....per set 60 cents
22x28 Sepia, scene or star.....40 cents
22x28 Colored female star.....60 cents
22x28 Black & White star.....75 cents
8x10 photo. of star, can be used for all other productions of this same star .....each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1-column cuts.....25 cents each
Three 2-column cuts.....50 cents each
Two 3-column cuts.....75 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut.....25 cents each
Two-column layout cut.....50 cents each
Three-column layout cut.....75 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES

Slides will increase the interest in this production if you use them in advance of play date .....12 cents each

THUMB NAIL CUTS OF ALL STARS

Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen.....15 cents each
Also line drawings.....20 cents each

Paramount & Artcraft trade mark cuts are furnished in All sizes and are FREE. Script lines, both Paramount and Artcraft.
Film Trailers .....3.00 each

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Money Corral"

....., 1919

Dear Miss Jenkins:

Big Bill Hart comes here next ..... for a run of .....

It's an Artcraft picture, of course, and it's called "The Money Corral."

Lambert Hillyer and Bill Hart himself wrote the picture, and the same combination directed it.

Which means it was built around Bill's personality.

It's a made-to-order film.

Bill has two of the prettiest girls in films playing opposite him: Jane Novak and Rhea Mitchell.

Bet he was embarrassed to death with two girls like that around!

But he wasn't half as embarrassed as the gang of rowdies that tried to put something over on him.

First they tried to beat him up. Some chance!

Then they tried to frame him! More chance!

When Bill gets through with them, there isn't enough of them left to make a plot for even a musical comedy. The only plot they could fill is one in a quiet little graveyard, where they should proceed after dying of shame. R.I.P.

It's a lot of fun, this picture. Do come.

Cordially yours,

Manager.....

Post Cards on "The Money Corral"

Exhibitors will be wise to mail at least one of these Cards to their patrons

Date .....

Dear Miss Jenkins:

Bill Hart's newest Artcraft picture, "The Money Corral," comes here on ..... for a run of .....

It's the peppiest Bill Hart film we've shown for many a day. High praise, but wait till you see it.

Yours sincerely,

Manager.....

Date .....

Dear Miss Jenkins:

Bill Hart's latest Artcraft picture is called "The Money Corral."

Sounds interesting, doesn't it?

But here's more interesting news: it comes here to-day for a run of.....

You'll like it, we know.

Yours sincerely,

Manager.....

If Letter will not serve, use one of the Post Cards. ***IT WILL PAY!***

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Exhibitors' Advertising Accessory Order Blank

Order No.----------

Play Date	Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet	3 Sheet	6 Sheet	24 Sheet	Roto 1 Sheet	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W.	Single Sepia Scenes or Stars 22x28	Photos of Women Stars in Colors 22x28	Half Set Sepia Scenes 8-11x14 and Lobby Cards	Black and White 8-8x10 and 1 Card	Black and White Star Photos. 22x28	Black and White Star Photos. 8x10	Arbuckle and Sennett Sepias 6-11x14 & Lobby Card	Each	1 Col.	2 Col.	3 Col.	1 Col.	2 Col.	3 Col.	Circle Star Thumbnail Specify Fine or Coarse Screen	
		.10	.30	.60	1.75	.12	1.50	.40	.60	.60	.60	.75	.10	.50	.12	.15	.25	.35	.25	.40	.90	.15	

(Gratis Material)

Press Books

Music Cues

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

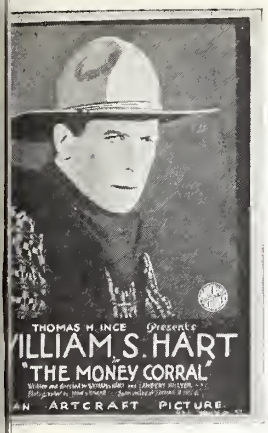
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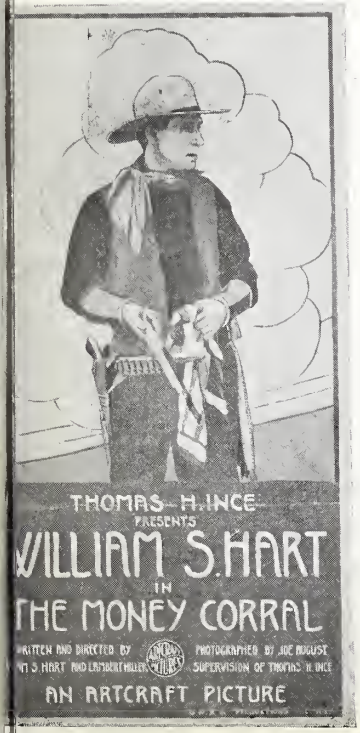
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THOMAS H. INCE

° PRESENTS °

WILLIAM S. HART

IN "THE MONEY CORRAL"









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LAMBERT HILLYER

And

WILLIAM S. HART

Photographed by

JOE AUGUST

Supervised by

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PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 3

Come Out of the Kitchen

Scheduled Release Date: **11 May 1919**

HELPS THAT REALLY HELP YOU TO PUT OVER

MARGUERITE CLARK

in

"Come Out of the Kitchen"

By Alice Duer Miller
Scenario by Clara Beranger

Dramatization by A. E. Thomas
Directed by J. S. Robertson

A Paramount Picture

Advertising Cuts and Mats

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SPECIAL FEATURES OF THIS BOOK

A Review That Is Sure To Pack Them In On The Day After Opening

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FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Questions We Are Often Asked

Q. What is this press book for? A. to show you how to make a large profit on the picture it accompanies, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give tion to your advertising space, (b) by con- you space in his reading columns in propor- vincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6, 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean an extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a paper maché mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general pictures.

Q. What do you mean by "for specific pictures?" A. The advance stories, current stories and reviews and reviews that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?" A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes and Live-wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book? A. At your Echange

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to re-forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the ver yquestion that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES — FAMOUS PLAYERS-LASKY CORPORATION — AD CUTS and MATS

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General — NEW YORK

Important Facts Regarding Marguerite Clark and Her Latest Photoplay, "Come Out of the Kitchen"

BEAUTIFUL, charming and exceptionally gifted, Marguerite Clark is undeniably one of the foremost motion picture stars in the country. Any picture in which she appears is certain to draw capacity audiences as every exhibitor knows. Her latest starring vehicle, "Come Out of the Kitchen" is a delightful story and presents this popular artiste at her best.

Marguerite Clark, Star

UNTOLD thousands of film fans all over the country agree that Miss Clark is one of the sweetest girls of the screen. Every fan of discernment and appreciation also will admit that in the portrayal of sweet sixteen roles she has no superior in the silent drama. Her vivacity and youthful charm in such pictures as "The Seven Swans," "Rich Man, Poor Man," "Prunella," "Uncle Tom's Cabin," "Out of a Clear Sky," "Three Men and a Girl," not to speak of the wonderful "Bab" productions, have made her characterizations in these notable photoplays an integral part of screen history. Her impersonation of Claudia Daingerfield in "Come Out of the Kitchen" will add a new and more captivating chapter to the story of her brilliant artistic screen achievements.

Alice Duer Miller, Author

ONE of the best known novelists of the country is Alice Duer Miller, author of the novel, "Come Out of the Kitchen," which proved to successful several years ago that it was dramatised by A. E. Thomas. The play was produced in San Francisco in 1916 with Ruth Chatterton in the stellar role. It was subsequently presented at George M. Cohan's Theatre in New York, where it enjoyed a prosperous run, later going on the road for two years. The story is a delightful one and incorporates all the elements essential for its success on the screen.

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Clara Beranger, Scenarist

ONE of the ablest scenarists identified with the motion picture industry is Clara Beranger, who picturized "Come Out of the Kitchen" for Paramount. She has done much notable work in the past and her artistry displayed in this picturization is of captivating quality.

Story Is Charming

CLAUDIA DAINGERFIELD belongs to an aristocratic but impoverished Virginia family whose father becomes ill and it is imperative that he go to New York to be treated by a specialist. Assisted by her sister and two brothers, she manages to procure the funds necessary for the journey, but there is no money left to maintain her father and mother in the city. Randolph Weeks, who loves Claudia vainly, informs her that Burton Crane, a wealthy Northerner, desires to lease the Daingerfield home for a season of shooting for $3,000, the only condition being that the negro servants be replaced by white servitors. Claudia agrees to this, but when she learns that the white servants refuse to go to the country, she arranges with her sister and brothers to assume the roles of [illegible] Solon Tucker, his lawyer, Mrs. Faulkner, a sister of the latter, and her daughter Cora, who is urged by her mother to "catch" Crane for a husband, she being unaware that her daughter is engaged to another man. Claudia is introduced to Crane as his cook and he instantly falls in love with her. This odd situation provokes numerous complications, and Claudia falls desperately in love with Crane. Claudia, whose knowledge of cuisine is quite limited, smuggles an old negro mammy into the house to do the cooking, and Crane suspects that she is concealing a sweetheart. At a dinner given by Crane to some friends, Claudia learns that her parents are coming home and she forgets to serve the various courses. Crane finds her in the kitchen and when he avows his love for her, she confesses the truth, whereupon he leads her out of the kitchen and takes her to his palatial home.

John S. Robertson, Director

ONE of the most widely known directors of the screen world is John S. Robertson, who piloted Miss Clark in "Come Out of the Kitchen." Mr. Robertson has directed numerous Paramount pictures with exceptional success.

Splendid Supporting Company

AS usual in all of Miss Clark's photoplays, she is supported by a capable company of players in her latest picture. Eugene O'Brien, an actor of repute, is the leading man. Others in the cast include Frances Kaye, Cranford Kent, Frederick Esmelton, Bradley Barker.

Hal Young and J. Monteran Cameramen

WHEN a photoplay is photographed by Hal Young and J. Monteran then it is to be expected that in point of photography, it has no superior. Mr. Young's artistry is universally recognized. He photographed the Caruso pictures, several in which Lina Cavalieri appeared, and his "shots" in "Come Out of the Kitchen" are of the highest standard of excellence as are also the exterior scenes by Mr.



MARGUERITE CLARK
in "Come Out of the Kitchen"
A Paramount Picture

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in "Come Out of the Kitchen"
A Paramount Picture

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MARGUERITE CLARK
in "Come Out of the Kitchen"
A Paramount Picture

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MARGUERITE CLARK
in "Come Out of the Kitchen"
A Paramount Picture



The Magic of a Smile

by Marguerite Clark

Popular Paramount Star Says a Smile Has Magic Qualities like the Fairy's wand to Bring Happiness, Beauty and Riches * * * Smiling Is as Natural to an Actress as Breathing.

IT seems to me that most of us, in this age of marvelous scientific achievements and discoveries, do not often enough bring ourselves to believe in miracles or 'magic.' Childish foolishness, say we, loftily. But to me life, itself, is crowded with wonderful things—the springtime, flowers, a beautiful sunset, and perhaps most of all, a smile. Truly, I have seen what might actually be called miracles accomplished through the medium of a tiny smile. So when I was asked to write on the subject I was more than pleased, for it is a pet theory of mine that a smile has 'magic' qualities like the fairy's wand to bring happiness, beauty, yes and even riches—for many an actress has become famous for her beautiful smile.

In daily life a smile paves one's way with kindness and you will find by watching the successful people that they are the ones who have been able to 'smile, smile, smile,'—with all their troubles in the 'old kit bag.' Nowhere is this truer than at the studio where the daily grind becomes almost unbearable at times amid confusion, the unavoidable delay and frequent annoyances,

Smiling is as natural to an actress as breathing. From her earliest training she learns the value of a happy face in winning the sympathy of her audiences and an actress who is given a part wherein she is obliged to play a disagreeable part has all the sympathy of her fellow players, for hers is the hardest role. This was exemplified in Helen Greene's part of Bab's sister in the "Bab" stories. As Leila, the older sister, she was obliged to appear rather overbearing and rude, and she alone, of all the cast, was glad when the pictures were finished, for we others thoroughly enjoyed ourselves in the 'Bab' stories.

As the impractical and impulsive Bab, I was obliged to use a smile's magic' very often in getting myself out of constant scrapes. In the first one, 'Bab's Diary,' I had invented a fictitious name for a sweetheart so that I could hold him over the family to blackmail them into allowing me the privileges, which Leila, my older sister, enjoyed. All went smoothly until Carter Brooks, an old friend, pretended to have found the original of my invention and presented him in the flesh. Then came my downfall, and it was a sad one. I had written absurdly sentimental letters to this sweetheart and now I learned this real flesh and blood man had them. How to get them back?

Hardly realizing the absurdity of what I was doing, I rushed to his home to recover them. How I got caught in someone else's room and was nearly arrested, escaping by a hair's breadth and the best smile I could muster, was a thrilling tale. In 'Bab's Burglar,' where I succeeded in purchasing an automobile on a somewhat slim allowance, I was haled into court. and once more the valuable smile came into play.

Again in "The Amazons" as young 'Tommy,' I more than once had to deal the final blow of a battle of wits with a smile. You will remember that I took the part of one of three daughters in a sonless family. We had been brought up exactly as boys and were extremely hoydenish, myself being, perhaps, the worst of the lot. I was constantly cheering the others, who hated their boys' clothes, with some prank adventure. The scrape of being mistaken for a boy at a theatre and drawn into a fight with a rough character, escaping only by jumping into the passing automobile of Lord Litterly was funny. It was by smiling at Lord Litterly in real joy at the fun of the adventure that I won his heart and later in the gymnasium at home made mother herself see the happy side of the affair.

I have spoken already of some of the reasons for 'smiles' at a studio. There are many others, for an actress' life, even in the comparatively uneventful days at the studio is adventureous and arduous. For instance, few persons stop to realize that for the taking of scenes where a player must come into a room during a storm, they must first be soaked under a sort of improvised shower, be the weather frigid or tropic. This was necessary in scenes for "Rich Man, Poor Man," which Mr. Dawley directed and which is an adaption of Maximilian Foster's novel of that name. Mr. Hawley took a more or less rusty watering can of the ordinary garden variety with cold, oh, very, very cold water in it—no other being procurable at the studio—and with all the sang froid and cold aplomb of his career, carelessly sprinkled it over me. In this case, it was utterly impossible not to smile, for the entire company had gathered for the fun and many were the jokes at my expense as I stood with my feet in a disreputable old tin tub and the water dribbling down my face and shabby clothes.

Altogether, life at the studios, just as outside, is made much easier and pleasanter if 'well seasoned with smiles.' I am always glad when my photoplays are chosen to appear in the gayest and happiest, especially in these days when so much happiness is needed in the world, and when smiles often have more magic than gunpowder.



MARGUERITE CLARK in "Come Out of the Kitchen"
A Paramount Picture

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MARGUERITE CLARK in "Come Out of the Kitchen"
A Paramount Picture

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Cast and Story of "Come Out of the Kitchen"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Marguerite Clark's New Photoplay.

A Paramount Picture

"Come Out of the Kitchen" a Delightful Starring Vehicle for Dainty Marguerite Clark

Celebrated Paramount Star Has Charming Role of Virginia Girl With Big Heart and Loving Nature Who Gets into Difficulties and Out Again.

CLAUDIA DAINGERFIELD is a member of an old aristocratic family of Virginia, but which is sadly impoverished. Her father becomes ill and it is decided to send him with Mrs. Daingerfield to New York for treatment by a specialist. To obtain sufficient funds for the purpose, Claudia decides to sell her horse, but Randolph Weeks, who loves her, comes to her rescue when he induces Burton Crane, a rich man from the north to lease the Daingerfield home for the hunting season for $3,000. Crane hates negroes and agrees to pay the price on condition that the colored servants are replaced by white persons.

It develops that the white servants engaged refuse to go to the country, whereupon Claudia, who is desirous of leasing the home to Crane, announces to Elizabeth, her sister, and her two brothers, that they themselves will have to act as servitors. Elizabeth rebels, but finally consents to serve as upstairs girl, while Paul is the butler, Charles a boy of all work, and Claudia herself, the cook. Crane arrives with Solon Tucker, his lawyer, Mrs. Faulkner, a sister of Tucker's, and her daughter, Cora. The latter has been advised by her mother to "catch" Crane, but while Cora is secretly engaged to another, she professes to agree to her mother's plans.

Crane falls in love with Claudia whom he knows as Jane Ellen, the cook. He finds a miniature of Claudia's grandmother, which affects him strangely, but he cannot decide of whom it reminds him. Paul hides the miniature and Crane is inconsolable. Claudia cannot cook, but she smuggles Mammy Jackson into the house who prepares delecious meals which are served by Paul in correct English style. Crane is enchanted with his pretty cook, but Mrs. Faulkner messes up things by nosing about the place and making inquiries regarding Claudia and her beaus. Tucker tries to make love to her, whereupon her brother Charles quarrels with the lawyer. When Crane hears of the incident he discharges Charles. Crane becomes jealous of Randolf Weeks who is paying attentions to Claudia, but when she tells him that she doesn't love Weeks, he is greatly relieved.

Cora begins her campaign to win Crane and Claudia, who observing what is going on, becomes heart sick, for she is beginning to love him. Mrs. Faulkner quarrels with Elizabeth over a hat and Crane orders Elizabeth to apologize to Mrs. Faulkner which she declines to do. Crane goes into the kitchen with Claudia and hears Mammy snoring in her hiding place in a closet. Crane accuses Claudia of hiding a beau, but she refuses to unlock the closet door. Tucker comes sneaking around and Crane goes in search of him. When he returns, he finds Paul hugging Claudia and the closet door open. He accuses Claudia of deceiving him and leaves her angrily. Claudia cries and when Paul consoles her, she admits her love for Crane. The family manages to stick together in the attic where the discharged Charles and Elizabeth are hiding. News comes that Mr. and Mrs. Daingerfield are returning home and Claudia is anxious. Crane is to give a dinner that night and Crane tells Claudia she must serve it.

Claudia declines and tells Crane he has no right to dismiss her brother. Crane treats her so handsomely that she agrees to serve the dinner. Crane decides to break the lease because of the servants and announces his decision to Weeks. He tells Claudia who becomes frantic. While serving the dinner she spills soup down Tucker's back, and when the news comes that the operation on her father was successful, she forgets the dinner entirely. Crane goes into the kitchen to learn the cause of the delay and finds Claudia in tears. Claudia confesses everything to Crane who takes her to his heart and tells her to come out of the kitchen to the nest he has prepared for her.

"COME OUT OF THE KITCHEN"

The Cast

Claudia Daingerfield — Marguerite Clark
Elizabeth Daingerfield — Frances Kaye
Paul Daingerfield — Bradley Barker
Charles Daingerfield — Albert M. Hackett
Mrs. Daingerfield — May Kitson
Mr. Daingerfield — George Stevens
Burton Crane — Eugene O'Brien
Solon Tucker — Frederick Esmelton
Randolf Weeks — Craufurd Kent
Mrs. Faulkner — Augusta Anderson
Cora Faulkner — Rita Spear
Mammy Jackson — Frances Grant



MARGUERITE CLARK
in "Come Out of the Kitchen"
A Paramount Picture

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MARGUERITE CLARK in "Come Out of the Kitchen"
A Paramount Picture

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programme.

Exclusive Stories For Photoplay Editor From ..... Theatre

ILLUSTRIOUS Potentate Cyprian C. Hunt of the Mecca Temple of the Masonic Order, has written the following letter to Famous Players-Lasky Corporation anent the Paramount-Drew comedy, "Once a Mason":

"It gives me great pleasure to report to you officially as the Illustrious Potentate of Mecca Temple, the Mother Temple of the Ancient Arabic Order of the Nobles of the Mystic Shrine, that we had the distinct honor of exhibiting for the first time your Drew comedy, "Once a Mason." In the estimation of more than five thousand of the Nobles of Mecca Temple, it is absolutely the funniest and best of Mr. and Mrs. Sidney Drew's efforts. They are always good, clean, wholesome and artistic, but in 'Once a Mason' they have certainly done the finest work that they have ever presented to the film-loving public.

"Mecca Temple unanimously accorded you a sincere vote of thanks ,to which I beg to add my own very sincere appreciation. I shall take pleasure in recommending it to our Daughter Temples for the Nobles and their ladies."

This tribute to the wholesomeness and sheer good humor of one of America's best-loved actors came a short time before the news of his untimely death.

* * *

No matter how strenuous the rush of production, Mack Sennett, producer of the Paramount-Sennett comedies, never allows his physical condition to suffer. Every morning, dressed in riding togs and a gray sweater, he takes a gallop through the hills on a devil of a broncho, who answers to the name of Jasper. Jasper has the disposition of an angry gorilla, but he has surrendered to the extent of allowing Mr. Sennett to ride him; this concession, however, doesn't go for any one else.

* * *

"Oh, Helen!" the comedy stuttering song which has taken the country by storm, has been dedicated to "Fatty" Arbuckle, the Paramount comedian, by Jos. W. Stern & Company, who published the popular hit. The run on the song is rapidly approaching the million mark, and in vaudeville and musical comedy production, folk like Henry Lewis and Wellington Cross are using it with big success. A special cover for the song has been designed, presenting Arbuckle's smiling photograph, duly

Exclusive Stories For Photoplay Editor From ..... Theatre

GENE ROGERS, the Paramount-Sennett comedian, who died recently of heart failure, was an old friend of Mr. Sennett's. When the "Comedy King" was first starting his career, via comic opera, Gene Rogers was one of the principals in the company.

* * *

The Publicity Committee of the Massachusetts Teachers' Federation, whose fine work for the advancement of the cause of better pictures has frequently been noted, has just issued a list of forty more or less recent films which the committee has approved as suitable and desirable pictures for children.

Including the William A. Brady production, "Little Women"; the Benjamin Chapin series, "The Son of Democracy"; and the Burton Holmes Travelogues, thirty-nine of the forty films are Paramount or Artcraft productions. The single exception is Charlie Chaplin in "Shoulder Arms."

* * *

"A Visit to Glorious Versailles" is one of the most magnificent show places in the world, and the picture shows the Grand Trianon, which Louis XIV built for Madame de Maintenon; and Petit Trianon built by Louis XV for Madame du Barry; the headquarters of the Inter-Allied Council; the village of Louis XVI and the Grand Palace with its stairway, the most magnificent in the world.

* * *

Interesting insight into the formation of the coal beds in North America is presented in "The Origin of Coal," the initial subject of a recent Paramount-Bray Pictograph. With the aid of drawings made by E. Dean Parmelee of the Bray Studios staff, the spectator is able to trace the development and formation of the coal fields from the earliest days.

* * *

Charles Kenmore Ulrich, of the Famous Players-Lasky Corporation, has written a 50,000 word novelization of the Salvation Army film produced by his company, "Fires of Faith." This is perhaps the first time that a book version of a story has been published from the film. Grosset and Dunlap of

Exclusive Stories For Photoplay Editor From ..... Theatre

THAT Cecil B. DeMille's recent Artcraft production, "Don't Change Your Husband," is a literal transcript of domestic life as it actually exists in many cases was again demonstrated by a letter received by Gloria Swanson, leading woman in the picture. As it is hardly possible that the case mentioned here is isolated, the letter may be considered typical of many such situations.

The letter came from Salt Lake City, and the name of the writer is withheld. It reads:

"I saw you in 'Don't Change Your Husband', and I can truthfully say that I have never seen better acting or a more beautiful woman than you were in that picture. I felt as if I could apply the picture to my own life. It seemed more like life than a picture.

"I know of a case just like that depicted in 'Don't Change Your Husband,' and I told the couple to go and see the production. I am confident that it has improved the lives of these two people already."

Mr. DeMille, when shown the letter was highly pleased, for he said that a producer could hear nothing more comforting to him than that his work had helped people to happier lives.

* * *

Not one but two lovers has little Shirley Mason in her new Paramount picture, "The Rescuing Angel." The story, originally a play, was written by the clever and successful playwright, Clare Kummer, and the scenario by Edith Kennedy.

* * *

"Oh, You Women!" the special John Emerson-Anita Loos Production, is released May 4th. The film is heralded as the funniest feature comedy of the season. Ernest Truex and Louise Huff are the featured players. This is the first time this particular combination has been seen together and their work is said to be of the highest caliber.

* * *

Several scenes taken in New York on Fifth Avenue when the members of the Lambs and the Friars, arrayed in their picturesque costumes, were holding their contest for contributions for the Allied War Relief Drive, appear in Ethel Clayton's Paramount picture, "Pettigrew's Girl." Many faces familiar to Broadway audiences are seen, including

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MARGUERITE CLARK in "Come Out of the Kitchen"
A Paramount Picture

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MARGUERITE CLARK in "Come Out of the Kitchen"
A Paramount Picture

GEM



Adolph Zukor presents

Marguerite CLARK

in

"COME OUT OF THE KITCHEN"

A Paramount Picture

By Alice Duer Miller Dramatization by A. E. Thomas
Scenario by Clara Beranger Directed by J. S. Robertson

THIS story of the girl who "played cook" and captured her heart's desire in spite of her lowly position, kept the crowds going to Broadway to see her for two years.

Now the whole world can see Marguerite Clark triumph in this famous play.

EXTRA

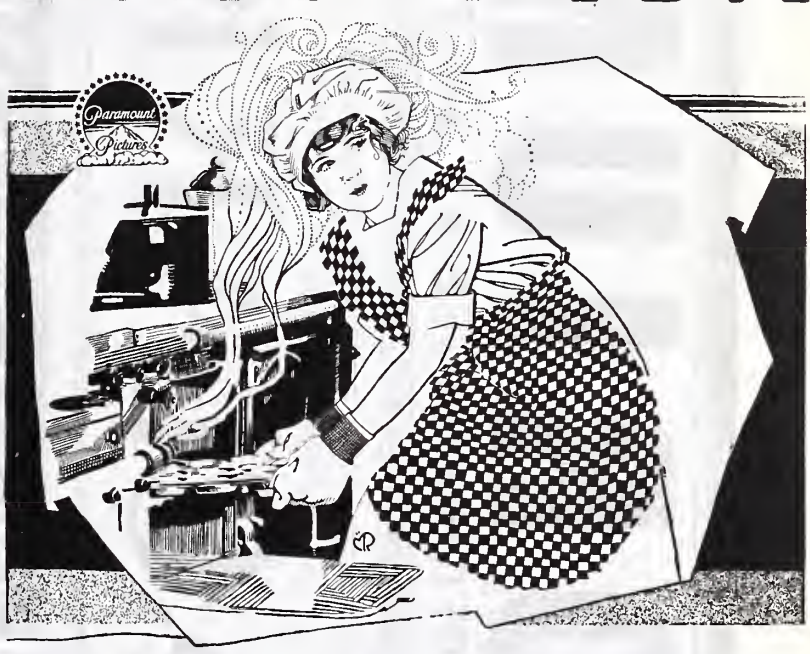
"Fatty" Arbuckle

In

"The Bank Clerk"

Paramount - Arbuckle Comedy

CRITERION



ADOLPH ZUKOR presents

MARGUERITE CLARK

in

"COME OUT OF THE KITCHEN"

A Paramount Picture

By Alice Duer Miller
Scenario by Clara Beranger

Dramatization by A. E. Thomas
Directed by J. S. Robertson

Try This Recipe

MIX piquant, captivating Marguerite Clark in a batter of love, suspense, thrills and pathos.

Make sure all the ingredients bear the "Come Out of the Kitchen" label. This brand has been tested by a two-year run on Broadway and found unsurpassed for entertainment batter.

Serve hot, just before the millionaire bursts upon the scene to bid you "Come Out of the Kitchen." Try it! It's good!

EXTRA

"Welcome, Little Stranger"

Paramount-Flagg Comedy

AUDITORIUM

BROADWAY & MAIN ST., PERFORMANCES AT 3-5-7 & 9

Adolph Zukor .... presents

Marguerite CLARK



"COME OUT OF THE KITCHEN"

A Paramount Picture

By Alice Duer Miller
Scenario by Clara Beranger

Dramatization by A. E. Thomas
Directed by J. S. Robertson

KEEP your eye on the pan, "Claudia!" You can't watch the young man and expect your biscuits to be feathery too!

But perhaps he doesn't mind "sinkers" from the fair fingers of Marguerite Clark!

It's the stage play that was a veritable whirlwind success on Broadway for two seasons. With Marguerite Clark — use your own judgment!

TRADE MARK Paramount Pictures





Adolph Zukor presents

Marguerite CLARK

in

"COME OUT OF THE KITCHEN"

A Paramount Picture

By Alice Duer Miller
Scenario by Clara Beranger

Dramatization by A. E. Thomas
Directed by J. S. Robertson

Her hands were touched with a little bit of stove polish. Perhaps the odor of apple pie hung about her dainty furbelows!

But she was loved by the prince of men! And he was loaded with money too!

Good? So good it ran for two seasons in one of New York's biggest theatres. And now YOU can see this whirlwind, world-famous success right here at home. Come, won't you?

Besides its long New York run this story played almost unlimited engagements in every big city. It made Ruth Chatterton a stage star overnight.

Also:
Paramount-Bray Pictograph
and the Latest News Weeklies

GLOBE

Advance Press Stories on "Come Out of the Kitchen"

To Be Sent to the Newspapers Prior to and During the Display of Marguerite Clark's New Photoplay, "Come Out of the Kitchen."

A Paramount Picture

SPLENDID INTERIOR DECORATIONS IN MISS CLARK'S NEW PICTURE

"Come Out of the Kitchen" Has Interesting Features For Art Students

COVERS of the style of interior decoration and furnishings distinctive of the Post-Colonial period of American architecture will be delighted with the settings of Marguerite Clark's new Paramount picture, "Come Out of the Kitchen," which will be shown at the..... .....theatre for.....days beginning on .....next.

Alice Duer Miller's story, the dramatic version of which by A. E. Thomas was put into scenario form by Clara Beranger, is laid in and about a fine old Southern mansion, and in the production three main interior sets are used. One represents the living room, another the dining room and the other the kitchen of the home.

The living and dining room sets are furnished with the rarest of old mahogany. In the living room is a quaint secretary, a genuine antique, and a handsome round table of mahogany which would delight the eye and excite the desire of the most expert collector. Here, too, is a fine old fireplace with high mantel and furnished with brass andirons of unique design, while on the walls are a number of portraits, all real antiques and all framed in a pattern true to the period.

The dining room and kitchen are elaborately appointed and they supply a delightful setting for Miss Clark, who is a Virginian, in this picture. She is finely supported by a picked company, her leading man being Eugene O'Brien. Others in the cast include Frances Kaye, Bradley Barker, Albert M. Hackett, May Kitson, George Stevens, Frederick Esmelton, Craufurd Kent, Augusta Anderson, Rita Spear and Frances Grant.

MARGUERITE CLARK IS FINELY SUPPORTED IN LATEST PHOTOPLAY

Eugene O'Brien and Frederick Esmelton Seen in "Come Out of the Kitchen"

ONE of the strongest casts assembled in any picture during the current season, is that appearing in support of Marguerite Clark in her latest Paramount photoplay, "Come Out of the Kitchen," which will be shown at the..... theatre for.....days beginning next..... Miss Clark's leading man is Eugene O'Brien, who has played opposite the star in several of her recent pictures, but Frederick Esmelton, who is new to Paramount audiences, is an experienced actor who has a most important role.

Mr. Esmelton returned recently from France whither he went last Fall for the Knights of Columbus as one of the players who volunteered to entertain the soldiers, leaving the cast of Oliver Morosco's play, "Watch Your Neighbor," to take the hazardous voyage overseas. His services are much in demand, and following the completion of the Clark picture, he started work immediately in Elsie Ferguson's new Artcraft production.

Other well-known film folk who are seen in "Come Out of the Kitchen" are Craufurd Kent, Bradley Barker, Albert M. Hackett, George Stevens, Frances Kaye, May Kitson, Augusta Anderson, Rita Spear and the redoubtable Frances Grant and her young son, George Washington, in the respective roles of Mammy Jackson and "Snowball." Miss Clark is seen as Claudia, a Virginia girl, and her portrayal is said to be one of the most artistic of her screen career.

WOULDN'T YOU JUMP TO SEE FAMOUS STAR IN SUPERB PICTURE?

You Will Have the Chance When Marguerite Clark Comes In "Come Out of the Kitchen"

IF you were to have the opportunity of seeing one of the world's foremost motion picture stars in one of the greatest stories ever written for the stage, wouldn't you jump at the chance? Well, it is coming your way and soon, too. The star? Marguerite Clark! The story? "Come Out of the Kitchen!" This is the play in which Ruth Chatterton was carried to fame almost overnight and which has delighted millions in story form and upon the stage. You really cannot afford to miss it when it is shown at the.....theatre next.....

It's hard enough to get girls into the kitchen these days when servants are a luxury, but it's twice as hard to get them out sometimes, especially if they are like Claudia and have a special reason for staying in the kitchen. But perhaps you would have wanted to stay in the kitchen had you been in Claudia's place. Be sure that you see how she gets out. Marguerite Clark explains how in "Come Out of the Kitchen."

Who ever heard of a girl and a beautiful one at that, too—who wanted to stay in the kitchen all the time, instead of being the real society lady that she was? Girls don't do such things today, perhaps, but there isn't a girl in the United States who wouldn't be glad of the opportunity of going into the kitchen as Claudia did? And right here we want to say that it will make any girl's heart beat double time if she were to have the opportunity of coming out of the kitchen as Claudia did, especially just now that roses and brides are in full bloom. We can't say any more without giving away the story, but Marguerite Clark tells how it happened in her newest and best picture. Miss Clark is well supported by a picked company, Eugene O'Brien being her leading man.

MARGUERITE CLARK GOES TO CALIFORNIA

Famous Star Will Be Seen In "Come Out of the Kitchen"

MARGUERITE CLARK, after finishing her new Paramount picture, "Come Out of the Kitchen," adapted from Alice Duer Miller's story and A. E. Thomas' popular dramatization of the same, left New York for California, where she resumed her activities at the Morosco studio at Hollywood.

There, under the direction of Walter Edwards, Miss Clark started work immediately in the Paramount version of Clyde Fitch's well-known comedy, "Girls," which, as a stage production was one of the most pleasing of the many delightful comedies and dramas from the pen of the late playwright. "Come Out of the Kitchen" will be shown at the .....theatre next .....

It is several years since Miss Clark has been in California, her recent work having been confined to the Eastern studios of the Famous Players-Lasky Corporation, so that the change will doubtless be a welcome one to the little Paramount star whose popularity is second to none in the whole realm of motion pictures. Hal Young, who photographed "Come Out of the Kitchen," under the supervision of Director John S. Robertson, was a member of the Westward bound party and is the cameraman for the new picture.

Well Known Novelist

ALICE DUER MILLER, author of "Come Out of the Kitchen," in a picturization of which Marguerite Clark is appearing at the .....theatre this week, is one of the best known novelists in this country. She has written numerous stories, and her genius manifests itself to fine advantage in this sterling photoplay. Miss Clark's portrayal in this story has added to her popularity, and is regarded as one of the finest impersonations in which she has been seen this season.

BIG CROWDS WATCH MARGUERITE CLARK

Many Turn Out to See Filming of "Come Out of the Kitchen"

MARGUERITE CLARK, the beautiful Paramount star, was the centre of attraction of vast crowds during the filming of scenes of "Come Out of the Kitchen" at Pass Christian, Miss., recently. Miss Clark's latest starring vehicle will be displayed at the..... theatre next .....

The visit of Miss Clark and her company proved to be a great event in the quiet social life of the quaint little town. Never before had the village been honored by the presence of a real motion picture troupe, and only once before had a cameraman ever turned a crank there for the edification and education of the inhabitants. This was several years ago when President Wilson visited some relatives there for a few days, the event subsequently finding its way into one of the motion picture news weeklies. The result was that the schools of the village were closed for an entire day and excursions were run from Biloxi and other nearby towns, in order that the inhabitants might see just how motion pictures are made.

New Clark Picture Scores

MARGUERITE CLARK, known as "the sweetest girl in motion pictures," has scored another decisive hit in her new Paramount photoplay, "Come Out of the Kitchen," at the.....theatre this week. Miss Clark has a charming role in this photoplay. The picture has been sumptuously produced while the supporting players are of the best. The film is warmly commended by all who have seen it.

MARGUERITE CLARK GOOD COOK? YOU BET!

But Star Doesn't Show Skill in "Come Out of the Kitchen"

ALTHOUGH the requirements of her role in "Come Out of the Kitchen," her latest Paramount photoplay, which will be displayed at the.....theatre next ....., demands that she be ignorant of the art of cooking, Marguerite Clark is a past mistress of the science of cuisine as all who have enjoyed collations prepared by her dainty hands, have substantial reason to know.

Miss Clark has a splendidly equipped kitchen in her New York home and when she is busy with some gastronomic chief d'oeuvre, it is highly indiscreet to ask her to come out of the kitchen until her work is done. But in "Come Out of the Kitchen," Miss Clark is seen as an aristocratic Virginia girl who finds it necessary to assume the role of a cook, but while her accomplishments in this line are nil, she manages to win the love of a rich Northerner, which, after all, proved the best thing she could have done.

The story of the photoplay is a delightful one and it was written by Alice Duer Miller, and picturized by Clara Beranger. Eugene O'Brien heads a capable cast of supporting players.

Hal Young Well Known

HAL YOUNG, the cameraman, who, with J. Monteran, photographed "Come Out of the Kitchen," the new Paramount photoplay starring Marguerite Clark, which is on view at the.....theatre this week, is one of the best known cameramen in the country. He has photographed many photoplays with highly successful results, and he succeeded in making many remarkable shots in this picture, all of which add much to the attractiveness of the photoplay.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING! Get it from your exchange and send it to the photoplay editors of your newspapers.

Why Marguerite Wants to "Come Out of the Kitchen"



DOMESTIC as Marguerite Clark is—especially since her marriage—and sweet and domestic as is her costume, there is something in Marguerite's expression as she scans the dead fowl that indicates dubiety—not so much about the chicken, which is a perfectly good one, but about what is to be done with it. Perhaps it has something to do with why Marguerite wants to "Come Out of the Kitchen," which is her latest Paramount vehicle, adapted from the famous play which A. E. Thomas made from Alice Duer Miller's story and in which Ruth Chatterton starred for two years.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "COME OUT OF THE KITCHEN"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One SHEET .....10 cents each
Three SHEETS .....30 cents each
Six SHEETS .....60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes.....12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10, black & white, 8 in set.....60 cents
11x14, Sepia, 8 in a set....per set 60 cents
22x28 Sepia, scene or star.....40 cents
22x28 Colored female star.....60 cents
22x28 Black & White star.....75 cents
8x10 photo. of star, can be used for all other productions of this same star .....each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut.....15 cents each
Two-column layout cut.....25 cents each
Three-column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES

Slides will increase the interest in this production if you use them in advance of play date .....12 cents each

THUMB NAIL CUTS OF ALL STARS

Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen.....15 cents each
Also line drawings.....20 cents each

Paramount & Artcraft trade mark cuts are furnished in All sizes and are FREE. Script lines, both Paramount and Artcraft.
Film Trailers .....3.00 each

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Come Out of The Kitchen"

..... 1919

Dear Miss Imlay:

Marguerite Clark's latest Paramount picture, "Come Out of the Kitchen," comes here next ..... for a run of ..... days.

This is the famous play in which Ruth Chatterton starred for two years on Broadway and which has played in many other cities all over the country.

Alice Duer Miller wrote the novel which had a tremendous sale. And then A. E. Thomas, realizing the possibilities of the story for the stage, made it into a play.

And now comes the screen version, the scenario of which was written by Clara Beranger. John S. Robertson directed the picture.

And MARGUERITE CLARK is going to star in it!

This, we take no hesitation in saying, is one of the biggest screen features ever shown. "Come Out of the Kitchen" is an enormous attraction in its own right; the combination of Marguerite Clark and the famous play is one that can not be surpassed.

This, we sincerely believe, is one of the pictures that will be ranked high in the history of the screen.

Sincerely yours,

Manager.....

Post Cards on "Come Out of The Kitchen"

Exhibitors will be wise to mail at least one of these Cards to their patrons.

..... 1919

Dear Miss Imlay:—

Marguerite Clark's newest Paramount picture is a dramatization of that famous play in which Ruth Chatterton starred for two years, "Come Out of the Kitchen." It will be shown here for ..... days, beginning next .....

The combination of Alice Duer Miller's story, of A. E. Thomas's stagecraft, and of Marguerite Clark provides one of the best offerings we have ever presented.

Sincerely yours,

Manager.....

..... 1919

Dear Miss Imlay:—

"COME OUT OF THE KITCHEN" is the famous A. E. Thomas play, made from Alice Duer Miller's story, in which Ruth Chatterton starred for two years on Broadway.

A Paramount version of it, with MARGUERITE CLARK in the star role, comes here next ..... for a run of ..... days.

Come any day, but come early!

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards ***IT WILL PAY!***

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Order No._____

Play Date	Titles of Productions	Posters: 1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Lobby Display Photos.: Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Slides Each .12	Scene Cuts (Coarse Screen Only) 1 Col. .15	2 Col. .25	3 Col. .35	Star Cuts (Fine and Coarse Screen) 1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	Amount

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor)_____

(Address)_____



One Sheet



Six Sheet



One Sheet



Three Sheet

How will you advertise MARGUERITE CLARK in "Come Out of the Kitchen"

BIG!

But How ?

POSTERS!!!

1 sheets—3 sheets—6 sheets
24 sheets

All overtown !
Everywhere !



Three Sheet



Twenty-Four Sheet

—That's the way to turn 'em away—every show.—

Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays To Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops The Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware Of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
The Village Smithy
Reilly's Wash Day

Paramount-Arbuckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor!
Fatty In Coney Island
A Country Hero
Out West
The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out
Love

Paramount-Drew Comedies

Romance And Rings
Once A Mason

Paramount-Flagg Comedies

Hick Manhattan
Romance And Brass Tacks
Tell That To The Marines
Independence B'Gosh
Perfectly Fiendish Flanagan, Or The Hart Of The Dreadful West
Impropaganda
One Every Minute



JESSE L. LASKY presents

VIVIAN MARTIN

IN

"The Home Town Girl"

Adapted from "You Just Can't Wait" by Oscar Graeve
Scenario by Edith Kennedy Directed by Robert Vignola

A Paramount Picture

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for? A. To show you how to make a large profit on the picture it accompanies, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give your space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? .A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6, 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? .A. A mat is a paper maché mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general pictures.

Q. What do you mean by "specific pictures?" A. The advance stories, current stories and reviews and reviews that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?" A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes and Live-wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book. A. At your Exchange.

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to re-forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES — FAMOUS PLAYERS-LASKY CORPORATION — AD CUTS and MATS

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

What Exhibitors Should Know About Vivian Martin and Her Latest Picture, "The Home Town Girl"

VIVIAN MARTIN is one of the most popular stars in the country, and by her art and sweet personality, she vests all of her characterizations with a winsomeness and charm which renders them delightful. It is because of this primarily, that Miss Martin's starring vehicles are popular with exhibitors as well as the motion picture public. Her latest photoplay, "The Home Town Girl," will prove no exception to the rule.

Vivian Martin, Star

ALREADY recognized as "the sweetest little girl" in the silent drama, Miss Martin has won her popularity by hard work, conscientious study and the possession of all those personal qualities which are so essential to screen success. Her portrayals are invariably so unaffected that her admirers do not hesitate to express their praise in lavish terms. Perhaps no other screen player receives so many letters from the general public as she (see the special article on page 3 of this issue) and yet her head is not turned. Miss Martin has been seen in numerous screen successes, but it is doubtful if a better theme has been found for her than that which is the basis of her latest picture, "The Home Town Girl." In this delightful photoplay she is seen as a young girl who has faith in and love for her erring sweetheart, and who by her constancy brings him to a proper understanding of self and leads him out of a pitfall to a life of happiness and contentment for both. All who know Miss Martin may look forward to her portrayal in this production with pleasurable anticipation.

Oscar Graeve, Author

OSCAR GRAEVE, author of "The Home Town Girl," which is a picturization of his story, "You Can't Just Wait," is a well known and talented magazine writer. He has treated his subject with taste and discretion and his theme provides Miss Martin with a most desirable picture subject.

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Edith Kennedy, Scenarist

EDITH KENNEDY, the scenarist who put the story, "The Home Town Girl," into scenario form, is responsible for the continuities of numerous Paramount pictures which have scored successes. Her adaptation of "The Home Town Girl" thoroughly lives up to her past standard.

An Admirable Story

NELL FANSHAWE, a little belle in an old New England town, has many suitors, among whom are John Stanley and Frank Willis. She favors Stanley, but as he is only a soda clerk in a drug store, their speedy marriage is out of the question. Inspired by the girl, John goes to New York to get a better job, she promising to wait for him. John obtains work at Jellaby & Co., antique dealers. Steve Ratling, a ne'er-do-well employee, is discharged. John makes a $300 sale, and Steve, envious of John, entices him into a poker game and John loses the money. Afraid to face Mr. Jellaby, he writes him that his pocket had been picked and that he won't return until he pays back all the money. A private detective, hired by Jellaby, goes to the small town to inquire about John. Nell hears the news and goes to New York to find John. She is employed by Mr. Jellaby, who tells her that John is sending a little money each week without disclosing his whereabouts. Nell catches Nan Powderly reading a letter with money from John and proceeds to give her a calling down. Nell locates John in a drug store and he confesses how he lost the money. She persuades him to go to Jellaby and confess everything, whereupon Jellaby forgives and reinstates him, thus opening the door of happiness for Nell and John.

Robert Vignola, Director

ROBERT VIGNOLA directed this production. Mr. Vignola also directed Miss Martin in "You Never Saw Such a Girl," one of the star's best previous Paramount pictures. He has also directed some of the most prominent Paramount stars. The high quality of his work is apparent in his latest production.

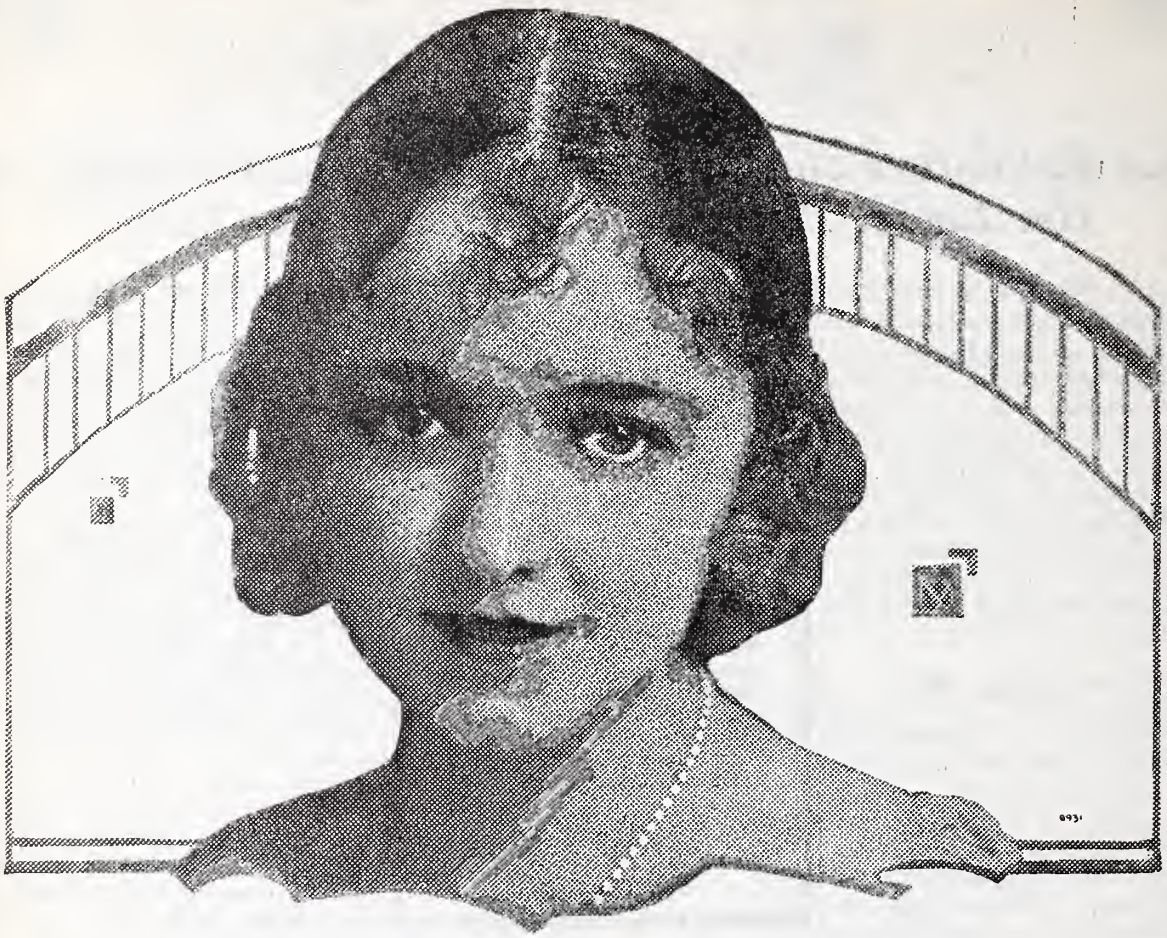
Strong Support

A CAST of well-known and popular players supports the star in this picture. Ralph Graves has the leading male role. Others are Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Herbert Standing, Pietro Sosso, Edythe Chapman and William Courtwright.

Frank E. Garbutt, Cameraman

FRANK E. GARBUTT, who photographed the scenes of "The Home Town Girl" is a thorough artist whose photography leaves little to be desired. He has made some excellent "shots" in this production which add value thereto.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.



VIVIAN MARTIN *in* "The Home Town Girl"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8831, illustrated on page 2 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.



VIVIAN MARTIN
"in The Home Town Girl"
A Paramount Picture

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable for use with any Vivian Martin picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8939, illustrated on page 2 of "The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



ALL ADMIRE VIVIAN MARTIN

Dainty Paramount Star Who Has Exceptional Role in

"The Home Town Girl"

Is deluged with letters daily and she never fails to read them * * * She's sorry that she's the cause of overworking uncle Sam's mail service * * * Star persistent and Conscientious worker.

JUST before starting production on "The Home Town Girl," a new picture for Paramount in which she plays the role of a quaint, but beautiful little New England girl, Vivian Martin took a short vacation. When she returned to the studio, Miss Martin immediately asked for her mail. Without a word, the office boy, who was prepared for the occasion, wheeled in a small truck on which were neatly stacked a number of boxes, all containing letters.

"I dont' know but what we'd better have them establish a branch postoffice out here with a force of clerks to handle your mail," said the office boy with a broad grin. "The postman has lately been complaining of the backache from such heavy deliveries," he concluded, with a mischievous note in his voice.

"I am terribly sorry that I am the cause of overworking Uncle Sam's mail service to such an extent," said the little star as she viewed the deluge of letters, "and yet, I don't think one can say that it is altogether my fault."

She surveyed the correspondence with growing delight and then asked that the letters be sent up to her dressing room where she could read each one and give it her individual attention. No matter how bulkly her correspondence, Miss Martin always takes a deep pleasure in its perusal and sees to it that each admirer is taken care of with a photograph.

As evidenced by this myriad of letters, the spectator, whether it be man, woman or child, almost invariably falls in love with Vivian at first sight of her work on the screen. Nine out of every ten of these delightful epistles which she receives from the feminine contingent of the picture-going public end with the words, "I love you," or some similar affectionate phrasing.

When asked as to whether or not her male admirers express the same emotions she blushed deeply: "I can't tell a lie," she ventured. "Although the men aren't usually so outspoken as the ladies, they have a peculiar faculty of conveying what they mean without saying it outright."

The reason for this admiration is obvious. Miss Martin has starred in many and varied roles, as a wild-west girl—a veritable little flower of the plains—as the carefree and nature-loving mountain girl, as a poor, little scrub-girl, as a modern farmerette, and many others. Her latest characterization is that of a quaint, beautiful, faithful little New England girl who sticks to her boy lover through the dark period of his life and by her simple fidelity and trust helps to make him a master of himself and his surroundings.

In each of these portrayals, no matter how perfect the make-up and costume and even though it be that of a poor, lowly little scrub-girl, she is always charming and beautiful. No matter how effective the camouflage, there is a certain stateliness and charm of personality beneath it all that is immediately apparent to the spectator. When she appears as her most wonderful self in an evening dress or some such costume which brings out her charm and beauty to the fullest extent, then appears a vision of loveliness.

Miss Martin's remarkable talent as an actress is the result not only of the gift of portraying human nature and character, with which she is by Nature endowed, but also of a varied experience on both stage and screen. With no less a genius than the celebrated actor, Richard Mansfield, did Miss Martin embark on a career in the spoken drama. In such notable productions as "Cyrano de Bergerac," "Officer 666," "Stop Thief," etc., she proved her ability as a stage actress.

Since entering pictures, although the stage lost a valuable asset, its loss became the screen's gain and by her work in such pictures as "Old Dutch," "Her Father's Son," "The Wax Model," "Forbidden Paths," "Little Miss Optimist," "A Kiss For Susie," "Unclaimed Goods," "Vivette," and many others, she has established herself in the front rank of film stars.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.



VIVIAN MARTIN
"The Home Town Girl"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8938, illustrated on page 4 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable to use with any Vivian Martin picture.



VIVIAN MARTIN
"The Home Town Girl"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you wan "Production Cut No. 8937, illustrated on page 4 of 'The Home Town Girl' Press Book" Specify whether you want an electro or a mat.



VIVIAN MARTIN in "The Home Town Girl"
A Paramount Picture

When you order this lilustration for your news columns tell your Exchange that you want "Production Cut No. 8934, illustrated on page 4 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Cast and Story of "The Home Town Girl"

For Use of Exhibitors in Their House Organs or for General Publicity in Their Exploitation of Vivian Martin's Latest Photoplay

A Paramount Picture

Dainty Vivian Martin a New England Girl With a Sublime Faith in Her Sweetheart, in "The Home Town Girl"

Paramount Star Has Unusually Sweet Role Which Unquestionably Will Enhance Her Popularity and Increase the Numbers of her Admirers.

NELL FANSHAWE, the most popular girl in the quaint old New England town of Old Lennon, receives the attentions of many suitors. Chief among these is Frank Willis, a bank cashier, whom her parents favor. But Nell loves John Stanley, a soda clerk in Ryder's Drug Store, but his small salary makes any plans for their marriage out of the question.

Realizing the girl's love for him, John wakes up and leaves for New York to get a better job. Arriving in the city, he obtains work from the firm of Jellaby and Company, antique dealers.

Mr. Jellaby is considering a plan to take his most promising young employee and teach him the business from all angles. Nan Powderly, a stenographer, hears Mr. Jellaby talking this over with his manager, and informs Steve Ratling, a salesman, of the idea. They decide that Steve will be the lucky man, but both are bitterly disappointed when Steve, whose sales record is bad, is suddenly fired instead of promoted.

Steve believes that John Stanley will be the lucky man, and envying him, suggests that John take $300, which he has just received from a sale, and sit in a poker game. John at first refuses, but the poisoned suggestion has taken root in his mind and, finally yielding to temptation, he plays in the game, losing every penny of the money.

"THE HOME TOWN GIRL"

The Cast

Nell Fanshawe....Vivian Martin
John Stanley.....Ralph Graves
Frank Willis.....Lee Phelps
Nan Powderly..Carmen Phillips
Steve Ratling
Stanhope Wheatcroft
Peter Jellaby..Herbert Standing
Mr. Fanshawe.....Pietro Sosso
Mrs. Fanshawe.Edythe Chapman
Ryder Brothers
William Courtwright
Manager.....Thomas Persse

Ashamed to face Mr. Jellaby with the truth, John writes a note saying that his pocket had been picked and that he wouldn't return until he had paid back the money. He disappears. When a detective, whom Jellaby has hired to trace John, comes to Old Lennon and inquires of Nell about him, she learns the truth and immediately leaves for New York to find John and reclaim him. She calls on Mr. Jellaby and talks with him. Mr. Jellaby employs her, telling her that he receives each week a little money from John as payments on the $300, but that John hasn't as yet disclosed his whereabouts.

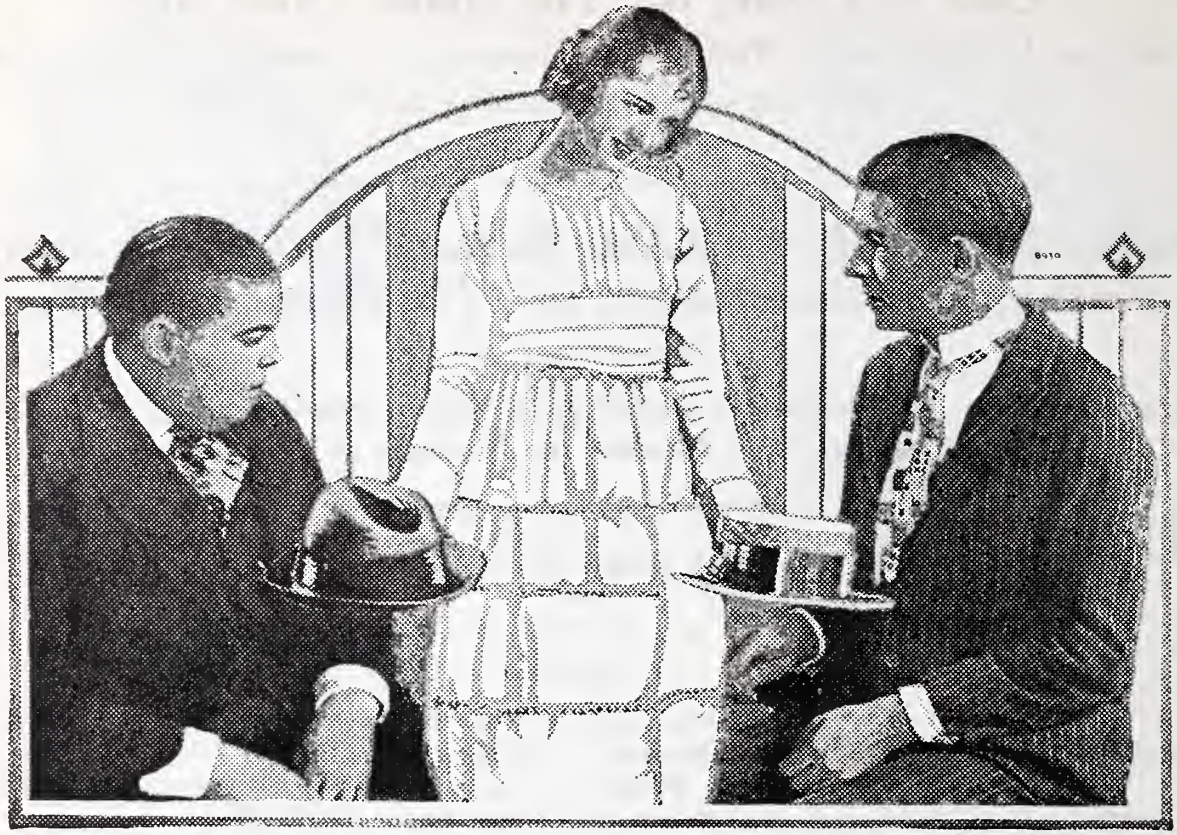
Nell one day catches Nan Powderly reading a letter which had just arrived from John, containing money, and Nan intimates to Nell that John cares for her. This makes Nell's blood boil and she forthwith gives Nan a calling down. Jellaby comes in at the critical moment and Nell immediately assumes the guilt of opening the letter, telling Jellaby that she just couldn't wait to hear from John.

Through the postmark on his letters, Nell finally locates John in a drug store. He breaks down and confesses. She urges him to go to Jellaby and confess everything, and, inspired by the girl, John goes to Jellaby and makes a clean breast of the whole affair.

The bank cashier arrives and tries to persuade Nell to go back to Old Lennon with him, but she is still faithful to John and refuses. Nan, impressed by Nell's action in assuming the guilt of opening John's letter to Jellaby, confesses to Nell that there was nothing between her and John.

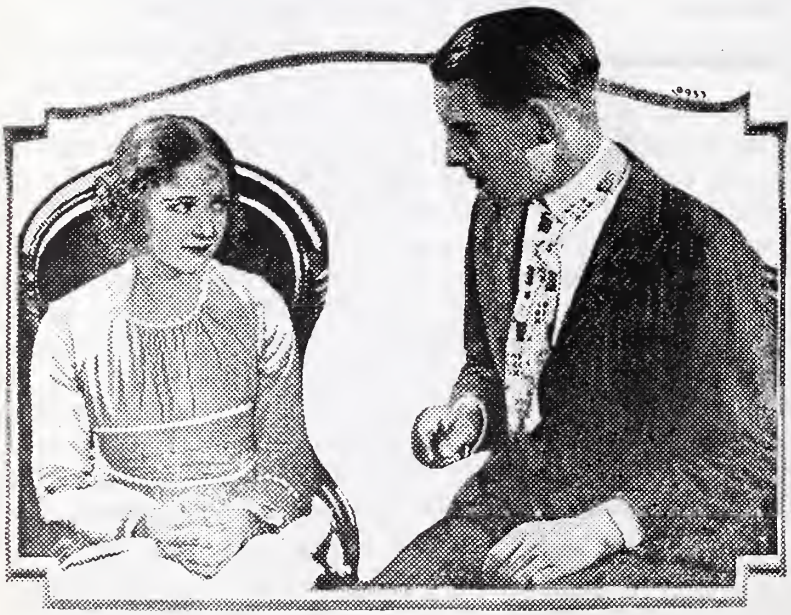
Jellaby forgives John, he looking upon the matter as only a boyish mistake, and remarks to his manager that any young fellow is likely to slip a cog, but that the little girl had pulled him through. Thus, little Nell Fanshawe, by her faith and constancy, had helped her erring sweetheart over one of life's rough spots and started him again along the road of honor and manhood, which leads to success.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.



VIVIAN MARTIN in "The Home Town Girl"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8930, illustrated on page 6 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.



VIVIAN MARTIN in "The Home Town Girl"
A Paramount Picture

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable to use with any Vivian Martin picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8933, illustrated on page 6 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

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PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programmes.

Exclusive Stories For Photoplay Editor From ..... Theatre

IF you have a devoted husband, don't take him to Chicago. That town has a bad reputation about a lot of things, but it has an unredeemable black eye now, for what do you suppose happened there?

Sidney Drew went to dinner without his better half—and it was the first time in all their married life that Henry had eaten dinner away from Polly.

When we asked Mrs. Drew how it happened, she said: "I told Sidney to go."

We hate to pry into family affairs, but we had to ask, "Did you have your first quarrel or anything like that?"

"I should say not," scorned Mrs. Drew. "Nothing like that in our family!"

"What did you do?" we questioned.

"Why, I calmly sat in my room at the hotel and ate dinner with my secretary."

And then Mrs. Drew relieved our inflamed imaginations by disclosing the fact that Sidney Drew was invited to be the guest of honor at the dinner of the Forty Club of Chicago, and it was a stag ,and positively no women were admitted, and she didn't see why Sidney should stay at home because for once someone wanted to pay homage to him without her.

So Mr. Sidney Drew ate his dinner with the members of the Forty Club, and Mrs. Sidney ate hers at the hotel, and they lived happily ever after.

P. S.—The secretary is of the feminine gender. .....

* * *

Warner Oland, who plays the villain in Elsie Ferguson's Artcraft vehicle, "The Witness for the Defense," tells an amusing story about himself, before he became well known on the stage and screen. He was in Boston then, a very young man, and quite satisfied with himself and his voice. A manager offered him $15 a week to sing in one of the vaudeville theatres. Oland refused indignantly, saying he couldn't work for less than his price. Evidently impressed, the manager nervously asked what his price was. Oland replied firmly, "Eighteen dollars, and I won't take a cent less." He got it.

* * *

Joseph DeGrasse, one of the most experienced of motion picture directors, whose screen career dates back to 1909, has been engaged by Thomas H. Ince to

Exclusive Stories For Photoplay Editor From ..... Theatre

THE Lasky studio was well represented at a big society entertainment given at the Hotel Huntington in Pasadena recently for Belgian relief. The actors, writers and others cooperated to the fullest extent, and their work went far toward making the benefit the tremendous success that it was.

Three plays were staged, prominent among them being a one-act comedy by William C. DeMille, entitled "The Martyrs." This was acted by Raymond Hatton and Maym Kelso, two of the popular players in Paramount and Artcraft pictures. The play was directed by the author, and the performance by the two film actors was brilliant.

The bill ended with an Irish play, "The Rising of the Moon," by Lady Gregory. In order to add verisimilitude to the local color, the man with the most thoroughly Irish name in the studio was picked for the leading role. This happened to be Pat Kearney, a magician. After looking at that name on the program, none of the critics dared to find fault with his dialect. The program was under the direction of Frank Williams, a well-known legitimate director.

* * *

The unhallowed precincts of San Francisco's underworld district, known far and wide as "Barbary Coast," form a colorful background for much of Bill Hart's Artcraft picture, "The Poppy Girl's Husband."

* * *

The animal man at the Mack Sennett studio is a worried man. He is getting so many actors that he doesn't know what to do. Not very long ago, two very young white rats joined the colony. Mr. Sennett wanted to use them in a comedy with Pepper, the cat. When they grew up, a romance developed and they were married. Since then the loving young wife has presented her husband with tokens of her affection at regular and alarming intervals. The little Sennett Zoo on the hill simply swarms with them, and will soon be called the White Mouse, after a more famous building. Being too tenderhearted to waft any of them out into Rat Heaven, the animal man keeps building new cages and more new cages and buying rat feed. It looks like a fine opportunity for a pied piper of

Exclusive Stories For Photoplay Editor From ..... Theatre

THE exterior scenes of Marguerite Clark's Paramount picture, "Three Men and a Girl," were filmed at Loon Lake in the Adirondacks, and H. Cronjager, the cameraman, is said to have secured some rare beautiful shots of mountain and water scenery.

* * *

The Statue of Liberty is aptly termed "The Most Popular Lady in the World" in a recent Paramount-Bray Pictograph. With the aid of diagrammatic drawings, this feature gives interesting insight into the manner of the construction of the great statue in New York harbor. Photographs and sketches show the progress of the statue from the studio in France to its landing in America

* * *

"Partners Three," a Paramount picture from the Thomas H. Ince studios, starring Enid Bennett, is to be praised in view of the fact that every character of prominence in it has a powerful role. In support of Miss Bennett are John P. Lockney, Robert McKim, Casson Ferguson and Lydia Yeamans Titus. J. G. Hawks wrote the story, and Fred Niblo directed.

* * *

John Emerson and Anita Loos, though busy turning out pictures for Paramount, have found time to write a play for Broadway production. The play, a satirical comedy, has already been accepted by one of the leading theatrical producers, and will be one of the first to be seen on the Rialto during the 1919-1920 season.

* * *

Burton Holmes, famous traveler and lecturer and creator of the Paramount-Burton Holmes Travelogue, announces that he will go to Europe this coming Summer to obtain material for lectures and screen subjects to be used as a sequel to his current series. Consequently, his next season's series will show Europe in the re-making, the pictures and lectures dealing with liberated Belgium and Flanders, the occupied Rhineland, "Italia Redenta" and Soviet Russia.

* * *

Among the well-known film folk who have praised "Pettigrew's Girl," Ethel Clayton's Paramount picture, are Cecil B. DeMille, Douglas Fairbanks, Gloria Swanson, Elliott Dexter, Wallace Reid, Lila Lee, Bryant Washburn, Donald Crisp, Shirley Mason, Hugh Ford, and

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.



VIVIAN MARTIN
"in The Home Town Girl"
A Paramount Picture

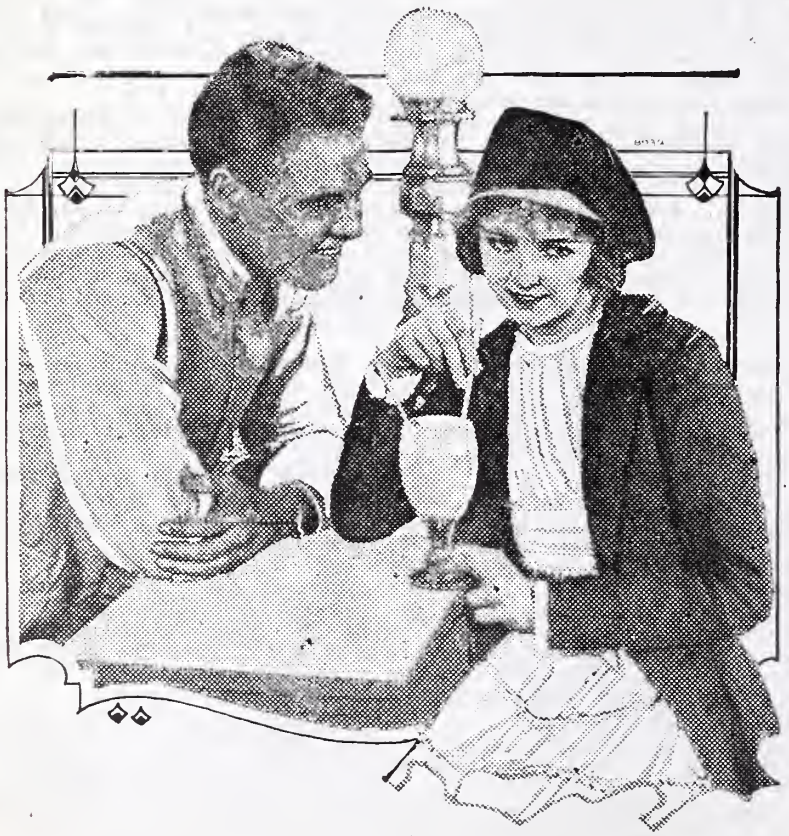
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VIVIAN MARTIN
"in The Home Town Girl"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8935, illustrated on page 8 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.



VIVIAN MARTIN in "The Home Town Girl"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8932, illustrated on page 8 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



YOU'D think that the old man would have sent the youngster to the nearest jail for getting away with the $300.

But—would you believe it! —that girl just stood there with that appealing look in her eyes and then—

HIS OWN SECRETARY shook him up and addled his brains when she told what she had done.

It's all in "The Home Town Girl"—a dandy picture!

ADDED ATTRACTION

"Fatty" Arbuckle in "The Bank Clerk"

Parumount-Arbuckle Comedy

Thurs. to Sun.

STRAND THEATRE



Jesse L. Lasky *presents*

VIVIAN MARTIN

in

"The HOME TOWN GIRL"

A Paramount Picture

Adapted from "You Just Can't Wait" by Oscar Graeve, Scenario by Edith Kennedy
Directed by Robert Vignola

NO way to prove him innocent either, because he was as guilty as they make 'em.

But she loved him, and her love for her guilty sweetheart triumphed over his employer's grim threat to make him pay back "one way or another."

For downright wholesome comedy you ought to see Vivian Martin in "The Home Town Girl."

EXTRA ATTRACTION

"Welcome, Little Stranger!"

Paramount-Flagg Comedy

Thurs., Fri., Sat. and Sun.

STRAND

Broadway at Main Street



Jesse L. Lasky
Presents

VIVIAN MARTIN

IN

"The Home Town Girl"

A Paramount Picture

Adapted from "You Just Can't Wait" by Oscar Graeve, Scenario by Edith Kennedy, Directed by Robert Vignola

They Wanted to Get Married

SO what does the lucky man do? Goes out and steals $300!

With her after him on the jump! Tries to disappear but she strikes a warm trail and holds it.

With her, neck and neck into the stretch, is the man he stole the money from. She to save her sweetheart from his folly, the man to make him pay "one way or another."

Then a climax that jars you like a sudden burst of thunder in the early summer! It's SOME picture!

ADDED ATTRACTIONS

"LOVE'S FALSE FACES," *Paramount-Mack Sennett Comedy*

Paramount Bray Pictograph *Latest News Weeklies*

Thursday, Friday, Saturday, Sunday

RIVOLI

Monument Square

Advance Press Stories on "The Home Town Girl"

To Be Sent to the Newspapers Immediately Prior to and During the Display of Vivian Martin's Latest Photoplay

A Paramount Picture

WOMAN'S INFLUENCE OVER MAN SHOWN IN 'THE HOME TOWN GIRL'

Vivian Martin In New Photoplay Proves Women May Uplift Erring Men

IN the beginning of all things, so 'tis said, the first woman led the first man into sin and caused him to yield to temptation. But in the ages that have elapsed since that time, there have been countless cases where woman has been responsible for the upbuilding of man's character and moral courage. This latter theme is embodied in "The Home Town Girl," a new Paramount picture, starring Vivian Martin, which will be presented at the .....theatre next.....

John Stanley, a young clerk, who, inspired by the love of a beautiful girl, has gone to New York and obtained a good position, loses $300 in a poker game, which sum he had collected for his employer. Afraid to face his employer, John writes him a note telling him his pocket has been picked and that he won't come back until he has paid back the three hundred. He then disappears.

Nell Fanshawe, played by Vivian Martin, is the girl. When she hears of the boy's disappearance, she begins a search, never tiring or stopping until she finally finds him. Although several incidents happen which might have shaken her faith in and loyalty to John, she still believes in him and when she finds him, persuades him to go back to his employer and confess everything, after which he is re-employed.

The picture was directed by Robert Vignola. Edith Kennedy wrote the scenario from the story by Oscar Graeve. Frank E. Garbutt was the camera man. The supporting cast includes Ralph Graves, Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Herbert Standing, Pietro Sosso, Edythe Chapman and other well-known players.

SPLENDID THEME HAS VIVIAN MARTIN FILM 'THE HOME TOWN GIRL'

Famous Star Represents Noblest Type of Womanhood In New Photoplay

VIVIAN MARTIN, the popular and charming little star, represents one of the most noble types of womanhood in her new Paramount picture, "The Home Town Girl," which will be displayed at the ..... theatre next ..... Miss Martin plays the role of Nell Fanshawe, who, by her simple trust, loyalty and unselfishness, becomes an invincible power for good and saves her erring sweetheart from disgrace.

Her boyish fiance loses $300 of his employer's money in a poker game and disappears. Nell hears of the affair and goes to the city, finds him and induces him to confess. His employer forgives and he is re-employed.

Before she locates him, however, Nan Powderly, a stenographer, falsely tells Nell that the boy loves her (Nan). But even this does not shake the girl's loyalty to her sweetheart. Later, the boss comes in and Nell, to save Nan from dismissal, tells him that it was she who had opened a certain letter. Nan, impressed by the girl's magnanimity, later confesses that she lied when she said that the boy loved her. Thus, by a mere act of unselfishness, Nell brings out the good that is in the girl.

The picture was directed by Robert Vignola. Ralph Graves, Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Edythe Chapman and other well-known Paramount players support the star.

'THE HOME TOWN GIRL' THROUGH FAITH AND LOVE SAVES FIANCE

Dainty Vivian Martin Has Most Delightful Role In Her Latest Picture

TO have a girl love you is one thing and to have her stick to you when you go wrong, is another. In many cases, love flies out of the window when the latter case prevails. In "The Home Town Girl," a new Paramount picture starring dainty and charming Vivian Martin, which will be presented at the ..... theatre next..... this question forms one of the main points of the story.

Nell Fanshawe is in love with John Stanley, a soda clerk in a small town drug store. Inspired by the girl's love for him, he goes to New York and obtains a position with Jellaby and Company, antique dealers. Steve Ratling, a saleman, who has been fired, inveigles him into a poker game in which John loses $300, which he has just received from a sale. Ashamed to face his employer, he writes him a note and disappears.

When a private detective, hired by Jellaby, comes to Nell and inquires about John, she hears the news and immediately goes to New York to find John and induce him to "face the music." All this time she is besieged by proposals of marriage from Frank Willis, a bank cashier, who is favored by her paents, but even in his disgrace, she remains faithful to John. She finds and induces him to come back to Jellaby and confess how he lost the money. John has been paying the money back week by week, and now yields to the girl's influence, comes back and confesses to Jellaby and is forgiven.

VIVIAN MARTIN IN YANKEE GIRL ROLE

Dainty Star Has Charming Part in "The Home Town Girl."

VIVIAN MARTIN appears as a quaint but charming little Yankee girl in her new Paramount picture, "The Home Town Girl," which will be shown for the first time at the.....theatre next.....

Miss Martin's many admirers will be glad to learn that in this picture she is at her best. In the role of a New England girl, she admirably conveys all the qualities of loyalty, faith and unselfishness. By the employment of these attributes, she saves her boyish lover from moral ruin and routs envy and selfishness from the minds of all with whom she comes in contact..

The story is written by Oscar Graeve and Edith Kennedy adapted the story, Robert Vignola directed the picture. The supporting cast is all-star, including such popular Paramount players as Ralph Graves, Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Herbert Standing, Pietro Sosso, Edythe Chapman, William Courtwright and Thomas Persse.

Edith Kennedy Injured

EDITH KENNEDY, who wrote the scenario for "The Home Town Girl," which is on view at the ..... theatre next..... was painfully injured when her automobile skidded and dashed into a tree recently. Her face was cut by flying glass from the windshield, but no permanent markings will result from her mishap. Vivian Martin has the stellar role in the photoplay.

ALL PHOTOPLAY FANS LOVE VIVIAN MARTIN

Star Is Delightfully Cast in "The Home Town Girl."

THAT she is "the sweetest little girl in the movies," is a phrase that is gradually becoming linked with the name of Vivian Martin, who stars in Paramount pictures. Miss Martin's portrayals are always so unaffected that those who see her pictures might almost be said to be in love with her.

In her latest production, "The Home Town Girl," which will be shown at the.....theatre next....., Miss Martin plays the role of a quaint, little New England girl, whose fidelity to the man she loved is as immovable as the mountain. It is the sort of role which has gained for her the great army of admirers of which she can, but does not, boast.

It is predicted that "The Home Town Girl" will rank among the best pictures of its class and it will be anxiously awaited by many screen patrons who delight in Miss Martin's splendid work.

In the story she plays the role of Nell Fanshawe, who sticks to her soda fountain lover through thick and thin and by her faithfulness helps him out of one of life's pitfalls after which, together, they embark on the highway of success and happiness. Ralph Graves is the leading man.

Capable Photographer

FRANK E. GARBUTT, who photographed the scenes of "The Home Town Girl," which is drawing big crowds of Vivian Martin's admirers to the..... theatre this week, deserves great credit for the excellent photography which characterizes the production. Mr. Garbutt set a standard when he photographed his first picture and he has never yet lowered that standard. Miss Martin has a charming role in this picture.

NEW VIVIAN MARTIN PICTURE A WINNER

Famous Star's New Vehicle Is "The Home Town Girl."

RECOGNIZED as one of the most popular stars of the screen, Vivian Martin numbers her admirers by hundreds of thousands. Her latest starring vehicle is "The Home Town Girl," written by Oscar Graeve and adapted by Edith Kennedy. That it will delight her admirers when it is shown at the ..... theatre next..... is confidently predicted by Manager .....

Miss Martin has the role of a little Yankee girl, who loves a soda water clerk in a country drug store and when he goes to New York for a better job so that they can marry, she promises to wait for him. He gets into difficulties through gambling, but her trust in him does not waver and when she goes in search of him, she succeeds in pulling him out of the mire and making a man of him. The story is a strong one and every scene of the photoplay has a thrill distinctly its own.

Miss Martin is well supported, her leading man being Ralph Graves. Others in the cast are Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Herbert Standing, William Courtwright and Edythe Chapman.

Delightful Photoplay

VIVIAN MARTIN'S latest Paramount photoplay, "The Home Town Girl," which is being presented at the.....theatre this week, is a delightful photoplay which is well worth seeing. Miss Martin is a charming Yankee girl in this story who sets an admirable example to young women who are in love—that of constancy to ideals and faith in the men of their choice.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

It Was the Ultimate Straw! Boy, Page a Veterinarian, The Camel's Back Is Broken!



YOU see, there was only one straw left, so, though Vivian Martin usually uses two, she made herself content with half the loaf. But, say the etiquette fiends, how account for the spoon in the glass? Surely Miss Martin knows better. She does! If there's any spooning around, that good looking soda clerk is doubtless responsible. Or maybe the director is to blame, for this is a scene from Miss Martin's latest Paramount picture, "The Home Town Girl."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "THE HOME TOWN GIRL"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One SHEET .....10 cents each
Three SHEETS .....30 cents each
Six SHEETS .....60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes.....12 cents each

---

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10, black & white, 8 in set.....60 cents
11x14, Sepia, 8 in a set....per set 60 cents
22x28 Sepia, scene or star.....40 cents
22x28 Colored female star.....60 cents
22x28 Black & White star.....75 cents
8x10 photo. of star, can be used for all other productions of this same star .....each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut.....15 cents each
Two-column layout cut.....25 cents each
Three-column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES

Slides will increase the interest in this production if you use them in advance of play date .....12 cents each

---

THUMB NAIL CUTS OF ALL STARS

Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen.....15 cents each
Also line drawings.....20 cents each

Paramount & Artcraft trade mark cuts are furnished in All sizes and are FREE. Script lines, both Paramount and Artcraft.
Film Trailers .....3.00 each
ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Home Town Girl"

..... 1919

Dear Miss Fenton:

Vivan Martin comes next ..... in her latest Paramount picture, "The Home Town Girl."

"The Home Town Girl" is a regular. She's the sort every country fellow leaves behind when he goes to the Big Town to make his fortune. She's the girl—more's the pity—that he doesn't always come back to.

When Johnny Stanley left for New York, Nell Fanshawe promised to wait for him.

But one day his letters stopped, and there were rumors that he was in trouble.

And Nell packed up and headed for the Big Town to find out what had become of her Johnny.

She found him—which was more than the detectives could do. And when she saw he was in trouble, she helped him out.

That's the sort of girl "The Home Town Girl" is. Don't you want to meet her?

Yours sincerely,

_____

Manager.

Post Cards on "The Home Town Girl"

Exhibitors will be wise to mail at least one of these Cards to their patrons

..... 1919

Dear Miss Fenton:-

Vivian Martin comes here ..... in her new Paramount picture, "The Home Town Girl."

"The Home Town Girl" is a regular girl, and we know you'll be glad to welcome her.

Sincerely yours,

Manager.....

..... 1919

Dear Miss Fenton:-

Beginning to-day, Vivian Martin will appear here for.....days in her latest Paramount picture, "The Home Town Girl."

She's the sort of girl and this is the sort of picture you can't help liking.

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. ***IT WILL PAY!***

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange _____ Street _____

City _____

Date _____

Exhibitors' Advertising Accessory Order Blank

Play Date	Order No.---------- Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Each .12	1 Col. .15	2 Col. .25	3 Col. .35	1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor)

(Address)



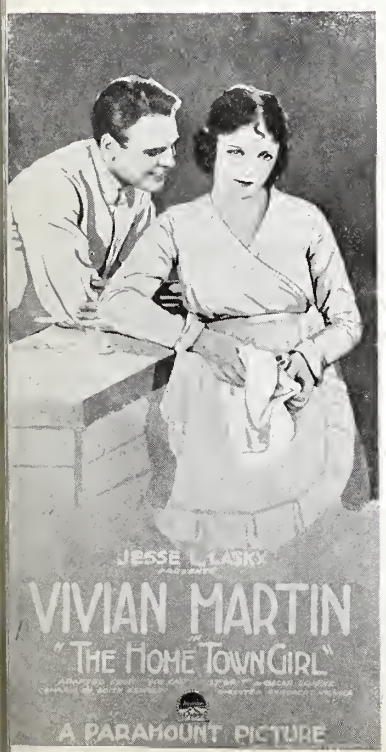
One Sheet



One Sheet



Six Sheet



Three Sheet

How will you advertise VIVIAN MARTIN in "The Home Town Girl"

BIG!

But How ?

POSTERS!!!

1 sheets—3 sheets—6 sheets

All over town! Everywhere!

That's the way to turn 'em away—every show.



Three Sheet

A Paramount Picture



JESSE L. LASKY
Presents

VIVIAN MARTIN
IN "THE HOME TOWN GIRL"









Adapted from
"You Can't Just Wait"
By
Oscar Graeve

Scenario by
Edith Kennedy
Directed by
Robert Vignola

Roto, One-Sheet - - - - Price .12

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 5

The Lady of Red Butte

Scheduled Release Date: **18 May 1919**

HELPS THAT REALLY HELP YOU TO PUT OVER

THOMAS H. INCE Presents

DOROTHY DALTON

in

"THE LADY OF RED BUTTE"

By C. Gardner Sullivan, Directed by Victor L. Schertzinger, Photographed by John S. Stumar, Supervised by Thomas H. Ince

A Paramount Picture

Advertising Cuts and Mats

Scene Cuts and Mats

Lithographs

Advance Publicity Stories

Current Publicity Stories

Reviews

Material For Programs

Promotional Ideas

List of Other Accessories

SPECIAL FEATURES OF THIS BOOK

Advance Publicity That Is Sure To Pack Them In On The Day Of Opening

A Corking Fine 3-Column Advertising Cut

A Particularly Good 6-Sheet Poster

The contents of this book are copyrighted by



Questions We Are Often Asked

Q. What is this press book for?

A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?

A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?

A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories?

A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat. form.

Q. Have you any cuts in which an illustration and a story are combined?

A. Yes. See the "story mat." shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?

A. A mat. is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?

A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats. to newspapers?

A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"

A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"

A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?

A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?

A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?

A. At your Exchange.

Q. When do I get accessories at your New York office?

A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?

A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor.

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION

AD CUTS and MATS

Pertinent Pointers Regarding Dorothy Dalton and Her New Photoplay, "The Lady of Red Butte"

THERE are few more popular screen stars than Dorothy Dalton, whose dimple has gone down in cinema history as only one of a score of personal attributes which have made her a prime favorite with picture fans. All who saw Miss Dalton in "Extravagance," one of her recent hits, will want to see her in "The Lady of Red Butte" for her respective characterizations in these photoplays are as antipodal as the Poles.

Dorothy Dalton, Star

AS William S. Hart is the foremost interpreter of strong virile western roles, so is Dorothy Dalton the foremost impersonator of the romantic feminine characters of the fast dying west. It matters little however, whether Miss Dalton be seen as a daughter of the desert, a dancer in a frontier gambling resort, or a woman of fashion, for in all these diversified portrayals she evidences the versatility of the true artist, with the result that each characterization stands forth with cameo-like distinctness. Miss Dalton's splendid personality, as much as her artistry, has contributed to her wide popularity, but whatever may have been the cause, the public is to be congratulated upon its discrimination and taste in acclaiming her as an idol of the screen not easily dethroned. In her latest photoplay, Miss Dalton has thrown her soul into her characterization of Faro Fan, "a vivid bloom in desolate soil—believing where there is no faith, loving where there is no love." If her work in "The Lady of Red Butte" fails to enhance her reputation for artistry, then I shall be grievously disappointed.

C. Gardner Sullivan, Author

C. GARDNER SULLIVAN, author and scenarist of "The Lady of Red Butte" is recognized as one of the ablest photoplaywrights identified with the screen. He has written so many picture successes that to enumerate them all would cramp the space at my disposal. It is sufficient to say that Mr. Sullivan is an artist to his finger tips and that in "The Lady of Red Butte" his skill is finely displayed.

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A Tremendous Story

FARO Fan is a young woman, with a heart of gold, who keeps a gambling house and lives with several of her adopted children in "Suicide' Paradise." One day there staggers into the bleak settlement Webster Smith, an evangelist whose mind has given way under the strain of preparing a thesis on religious tolerance at a theological school in Appelton, Mass. He encounters Faro Fan who gives him a cup of water and listens in amazement to his appeal to "all ye who are sick in body and mind, come and be healed." When Smith hears that Faro Fan owns a gambling house, he curses her. Spanish Ed, a renegade, stricken with a malignant fever, comes to town and spreads the contagion. Smith standing before the church, prays that God may scourge it by fire. Delicate Hanson, the saloonkeeper tries to disinfect his saloon and starts a fire which spreads rapidly. Smith, who sees his church ablaze, rushes to Faro Fan's house and breaking down her door, attacks her. In the struggle she strikes him on the head and his reason is providentally restored by the blow. He goes into the desert for supplies and meanwhile Spanish Ed, tries to rob Faro Fan of her little stock of water. She drives him away at the point of his own revolver and he leaves swearing to get her some day. Smith returns unexpectedly to Faro Fan's home and believing him to be Spanish Ed, she fires at and wounds him, then faints. Spanish Ed is killed in a fall from the upper story. When Faro Fan regains consciousness, she finds Smith and a physician attending to her. She now realizes that she loves Smith who has redeemed himself, and intolerance has given way to love in his heart.

Victor L. Schertzinger, Director

VICTOR L. Schertzinger did excellent work in his direction of "The Lady of Red Butte." This is not unusual, for Mr. Schertzinger is one of the most capable directors in the business. He has directed numerous successes under the supervision of Thomas H. Ince, and his handling of western picture subjects is unsurpassed.

A Capable Company

MISS Dalton's support in this photoplay embraces the best players of the screen. Thomas Holding is the leading man, and Tully Marshall, a well known player, has a strong role. Others in the cast include William Courtright, Joseph Swickard and May. Garcia.

John S. Stumar, Cameraman

THERE are few better known cameramen than Joseph S. Stumar, who photographed "The Lady of Red Butte." Mr. Stumar's out door shots are excellent and his skill is admirably evidenced in this meritorious production.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



Thos. H. Ince presents DOROTHY DALTON *in* "The Lady of Red Butte"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8801, illustrated on page 2 of 'The Lady of Red Butte' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Dorothy Dalton (in electro or mat form) that are suitable for use with any picture.



Thos. H. Ince presents
DOROTHY DALTON
in "The Lady of Red Butte"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8805, illustrated on page 2 of 'The Lady of Red Butte' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Cast and Story of "THE LADY of RED BUTTE"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Dorothy Dalton's Latest Photoplay

A Paramount Picture

Dorothy Dalton, Popular Paramount Star, Keeper of Gambling House in Her New Photoplay, "The Lady of Red Butte"

Story of Picture a Delightful One of the Romantic West, Affording the Star One of the Most Picturesque Roles of Her Screen Career.

FARO Fan is a girl of inherent goodness, born and orphaned in "Suicides' Paradise," a dying western town, cringing dog-like in the yellow sand, as though expecting another kick from fate, too broken spirited to be either "plain wicked," or "plain good." She is a vivid bloom in the desolate soil — believing where there is no faith; loving where there is no love.

The story opens at a theological school in Appleton, Mass., where Webster Smith, an impulsive, good natured but overworked young student, is about to deliver a thesis on Religious Tolerance. Under the strain of nervous exhaustion, his mind gives way and he becomes a raving intolerant evangelist, who makes his way westward until he reaches "Suicides' Paradise."

Almost exhausted he is given his first cup of water by Faro Fan, who listens with awe to his appeal to "All ye who are sick in body and mind, come and be healed." She hastens home to her little family of children whom she adopted when they were deserted by heartless parents. Hopefully she gathers little crippled Sugar Plum in her arms, and hastens to have her healed. Smith, who has heard that Faro Fan owns the gambling house, instead of benediction, pronounces upon her a curse.

Spanish Ed, a renegade, fever stricken, comes to town spreading infection through it. Webster Smith, standing before his church,

THE LADY OF RED BUTTE

THE CAST.

Faro Fan ..... **Dorothy Dalton**
Webster Smith, an evangelist ..... **Thomas Holding**
Spanish Ed, a Renegade ..... **Tully Marshall**
Hoodoo ..... **William Courtright**
Delicate Hanson a saloonist ..... **Joseph Swickard**
Sugar Plum ..... **May Garcia**

prays God to purge the town by fire, and tells the people his wish shall be granted, only the church being saved. From her window, Faro Fan hears the prayer and runs out to denounce the Evangelist, because her little children are sick of the fever. The saloon keeper, Delicate Hanson, hoping he'll die soon and afraid he'll get his wish, tries to disinfect his saloon of the fever germs by burning alchol, and thus starts the prayed for conflagration.

As the flames leap from building to building, the delirious minister raves on, but a sudden change of wind shifts the flames. The fire sweeps across the street, leaving Faro Fan's gambling house safe, and burning the church. Brooding that night over the dying embers where once stood his church, the fanatic becomes wild and with a cry "The wicked shall not survive," he he rushes to Faro Fan's home and breaks down her door.

In the struggle, she strikes him on the head. When he regains consciousness, the light of madness has gone from his eye, he having been restored to reason by the blow on his head. His nobler self predominating, he joins Faro Fan in caring for the sick and feverish children until their food is almost exhausted, and he is compelled to cross the desert for supplies.

While he is gone, Spanish Ed, the only other remaining inhabitant of Suicide's Paradise, has found liquor in the ruins of the saloon. Crazed for water, he breaks into Faro Fan's living room and starts drinking her water supply —which is all but exhausted. Deftly she gets his gun from its holster and drives him away. As he backs out, he threatens, "Sometime you have to sleep, then I get you.

She begins a long vigil, becoming almost crazed by weariness. Spanish Ed., in attempting to reach a back second story door, falls and is killed just as Smith returns with food to Fan's front door. Thinking he is Spanish Ed., she fires, inflicting a flesh wound, and then in utter exhaustion, faints. When she recovers, she finds Smith bending over her. With him is a doctor, who assures her the children have passed the fever crisis and will recover.

She looks up into the eyes of Smith, who has redeemed himself, and says "My Holy Man." And so is born a mutual love, where but a short time since, intolerance stirred naught but bitter hatred.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



Thos. H. Ince presents
DOROTHY DALTON
in "The Lady of Red Butte"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8808, illustrated on page 4 of 'The Lady of Red Butte' press book." Specify whether you want electro or mat.

Your Exchange has ten stock heads of Dorothy Dalton (in electro or mat form) that are suitable for use with any picture.



Thos. H. Ince presents
DOROTHY DALTON
in "The Lady of Red Butte"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8809, illustrated on page 4 of 'The Lady of Red Butte' press book." Specify whether you want an electro or mat.



Thos. H. Ince presents DOROTHY DALTON in "The Lady of Red Butte"
A Paramount Picture

When you order this illustration for you news columns tell your Exchange that you want "Production Cut No. 8804, illustrated on page 4 of 'The Lady of Red Butte' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

Exclusive Stories For Photoplay Editor From ..... Theatre

SO far as can be learned, the Antartic or South Pole region is one location which, up to the present time, has escaped the attention of the producers of photoplays. It is true that certain travel pictures have been given us glimpses of the great ice fields and the mysterious wonders of the frozen southern extremity of our planet. It has remained, however, for the Famous Players-Lasky Special picture, "The Woman Thou Gavest Me," produced by Hugh Ford from Hall Caine's immensely popular novel, to carry the spectators to the South Pole and give them what it is said are the most realistic and convincing views of that section ever seen in a motion picture.

Among the scenes which Mr. Ford has included in his production are those showing an exploring ship fast in the ice; the great breaking up of the ice floes; a blizzard in the far South; the Iglos or Eskimo huts; and a relief ship coming to the rescue of the stranded explorers. Sounds like a good picture to view when the Summer Heat Spell is upon us.

* * *

The art of making hats, especially Summer hats, has been perfected in far away Manila, and a visit to a Filipino hat factory is incorporated into a recent Paramount-Burton Holmes Travelogue entitled, "Making Summer Sombreros in Manila." In Manila they use Japanese rice straw, bleached and braided. Contrary to expectation, modern machinery plays a part in the making of the ordinary grade of Manila "lid." The finer hats, like the Panama variety, are made from the fibre of the Buri Palm. A grove of these remarkable trees is shown, and it is seen that they yield not only fibre for hats, but also syrups, wines, starch, and sugar, from the coarser fibre, tough mats for the floors are made, as well as the finest of fabrics and head coverings for the fair sex. The entire process of manufacture, from the forest with its beautiful tropical atmosphere to the finished hats of the finest texture, is shown.

Exclusive Stories For Photoplay Editor From ..... Theatre

WHILE Cecil B. De Mille and his company were engaged in making "For Better, For Worse," a Famous Players-Lasky Artcraft, they went on location to a very remote district of California. A rural, deserted setting was what was needed, and the company had to go many miles inland in order to get just the right thing.

As is generally known, the natives of many parts of the west are extremely primitive. In many places they are miles from the railroads, and have no newspapers. Some of these towns are totally cut off from the world. It was to one of these that the company went.

In one scene of the picture there is depicted the joy felt by all America at the news of the armistice. A New York newspaper of the famous date was used as an insert. In gigantic headlines it announced: "WAR OVER!"

Elliott Dexter, the leading man in the picture, had this in his pocket while some scenes were being "shot." After they had been taken, some of the natives, who had gathered around, came up close to examine the actors. One of them, a negro, saw the paper in Mr. Dexter's pocket.

"Good Lawd!" he said. "Is dat right; de wah's ovah? De Lawd be praised!" Mr. Dexter told him that the paper was months old. The negro was nevertheless overjoyed at the news. His next sentence, however, astounded Mr. Dexter and other members of the company almost out of their senses.

"My old daddy used to tell me dat when de wah was ovah, us niggahs would be free forever. When dat man Grant gets a-goin', he says to me, he's jes' naturally goin' to clean up. Say, Mister, shore nuff the No'th win?"

When the old man learned that the war he was thinking of had been over for these fifty years, he was greatly crushed.

* * *

William S. Hart had to clip his hair, prison style, for his part in Arteraft's, "The Poppy Girl's Husband." Bill's hair is coming round to normal, though, now, thank you.

Exclusive Stories For Photoplay Editor From ..... Theatre

LLOYD Hughes, a youth of 19 years, from Bisbee, Arizona, is the latest find of Thomas H. Ince. Young Hughes was taking a course in a polytechnic school in Los Angeles and in a spirit of fun joined a bunch of students who one day sallied forth at the behest of a moving picture director to furnish a crowd. The boy photographed well and was conspicious for his naturalness. Mr. Ince happened to see this picture and gave his casting director, Freddie Fralick, the difficult task of finding the boy.

Imagine starting out to locate in a city of 60,000 a face that appeared in a mob scene in the pictures. But Fralick succeeded in running down the youth. He was invited to meet the famous producer, was given a test before the camera, and today has a long term contract with a nice fat figure on it locked up in his safety deposit vault. Mr. Hughes makes his debut as a Paramount player in a coming Enid Bennett picture under the direction of Fred Niblo. He will be seen in juvenile roles.

* * *

Someone recently in commenting upon pictures in general and screen stars in particular, referred to Dorothy Dalton as the ideal screen heroine.

"Miss Dalton," observed the speaker, "has that peculiar type of opulent beauty; the sweetness of expression, tempered by a certain demureness; the exquisite taste in dress and withal the dramatic ability to impress every beholder with whatever she wishes to convey, be it pathos, good cheer, happiness, or tragedy.

"This rare combination of qualities seems never to desert her whatever the role she is called upon to portray. If placed in a drawing room, she exhibits that refinement of manner indicating one to the manner born. If cast as a girl of some western village, untutored perhaps, living in an uncouth environment, she is equally at home—yet never once does her charm desert her. She remains to us the ideal heroine, the sort of woman men fight and die for, or live to love and cherish throughout the years." At the studio, though, Miss Dalton is known for one precious quality: her cheerfulness.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



Thos. H. Ince presents DOROTHY DALTON *in* "The Lady of Red Butte"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8800, illustrated on page 6 of 'The Lady of Red Butte' press book." Specify whether you want an electro or a mat.



Embarrassing for the gentleman

Thos. H. Ince presents DOROTHY DALTON *in* "The Lady of Red Butte"
A Paramount Picture

Your Exchange has ten stock heads of Dorothy Dalton (in electro or mat form) that are suitable for use with any picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8803, illustrated on page 6 of 'The Lady of Red Butte' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

Seeing Herself as Others See Her

HERE is Dorothy Dalton, looking at her own lovely self! Isn't the vanity of these stars something awful—and goodness gracious, isn't that a large-sized vanity case she has with her! . . . Calm yourself, reader. Miss Dalton has just made a change of costume before going to work again before the camera, and she wants to see how she looks. Because if she didn't look as lovely as you've grown to expect her to, you would be the first one to register a kick. She is here seen wearing a practical riding habit made of English covert cloth. Dorothy's latest Paramount picture, made at the Thomas H. Ince studios, is called "The Lady of Red Butte."



This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8806, illustrated on page 8 of 'The Lady of Red Butte' press book." Specify whether you want an electro or a mat.

Thos H. Ince presents
DOROTHY DALTON
in "The Lady of Red Butte"
A Paramount Picture

Your Exchange has ten stock heads of Dorothy Dalton (in electro or mat form) that are suitable for use with any picture.



Thos. H. Ince presents
DOROTHY DALTON
in "The Lady of Red Butte"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8807, illustrated on page 8 of 'The Lady of Red Butte' press book." Specify whether you want an electro or a mat.



"That's all right, little girl"
Thos. H. Ince presents DOROTHY DALTON in "The Lady of Red Butte"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8802, illustrated on page 8 of 'The Lady of Red Butte' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



Supervised by Thomas H. Ince

SHE had had the wrath of God called upon her head by the fanatic evangelist because she ran the gambling house in the town he called "accursed."

Yet she made him love her—the kind of love he did not believe existed this side of Heaven. Come to see "The Lady of Red Butte."

STRAND
THEATRE



By C. Gardner Sullivan. Directed by Victor L. Schertzinger. Photographed by John S. Stumar. Supervised by Thomas H. Ince.

He Called Heaven's Wrath Upon Her

HER life was in momentary danger—she was threatened by a fanatic who believed that her gambling house made Red Butte an "accursed town."

But she made this man, who was bred in the the strict theology of New England, turn to her when he needed **real** love. The gambling queen became the queen of the evangelist's home! Come!

Extra Special Attraction

"FATTY" ARBUCKLE in "THE BANK CLERK"

Latest News Weeklies

STRAND
Broadway at Main Street

THOS. H. INCE Presents

Dorothy Dalton



By G. Gardner Sullivan
Supervised by Thomas H. Ince
Directed by Victor L. Schertzinger
Photographed by John S. Stumar

in

"The Lady of Red Butte"

WHEN fire swept the town "Faro Fan's" gambling hell was the only building spared and the local minister, seeing in it an act of God, turned to her and found in "Faro Fan" the love that he never thought existed on earth.



All Week Beginning Monday

RIVOLI

Monument Square

Advance Press Stories on " The Lady of Red Butte "

To be Sent to the Newspapers Prior and During the Display of Dorothy Dalton's Photoplay, "The Lady of Red Butte"

A Paramount Picture

DOROTHY DALTON'S NEW PHOTOPLAY HAS AN ABSORBING THEME

Celebrated Thomas H. Ince Star is Keeper of Dance Hall in "The Lady of Red Butte"

ONE of the most thrilling screen stories of the current season is that told in "The Lady of Red Butte," Dorothy Dalton's latest Thomas H. Ince-Paramount photoplay which will be shown at the .....theatre next.....

An intolerant preacher, almost overcome by thirst, staggers into a town almost forsaken, that nestles in the desert. He received a cup of water from Faro Fan a girl owner of a dance hall —a part played by Miss Dalton, which awakens pleasant memories of her remarkable interpretation in "The Flame of the Yukon."

Later, learning her social position, the preacher denounces her and calls upon God to visit his wrath upon the town and especially the dance hall. Faro Fan, is caring for several orphaned little children in her home above the dance hall, and as they are crippled and ill, she pits her soul power against his, and in her crude way prays God to save her children.

A fire breaks out in the village and the minister believes his prayer has been answered, but a sudden change of wind turns the course of the flames, and the dance hall is the only building in the town that is saved from destruction. A blow on the head restores the evangelist to reason, and in the struggle against the ravages of thirst and hunger, he becomes a common sufferer with Faro Fan. While she watches the fever-stricken little children he crosses the desert and brings food and medicine that restores all to health and happiness and toleration.

SPECTACULAR FIRE SCENE IN DOROTHY DALTON'S NEW FILM

Entire Village Erected Only to be Burned to Ground in "The Lady of Red Butte"

FOR the spectacular fire scene in "The Lady of Red Butte" the new Thomas Ince-Paramount picture starring Dorothy Dalton which will be shown at the..... Theatre for.....days commencing next ....., an entire western street was built of solid lumber and burned to the ground.

The village was two blocks long with buildings on both sides of the street and was erected at Inceville on a high elevation far from all other buildings so that the flames would not spread to other property. The Santa Monica Fire department and one chemical wagon from Los Angeles were on hand to prevent the flames spreading to the shrubbery and timber on the mountains.

When Thomas H. Ince gave the word, the fire was applied. The flames were fanned into a fury by three huge wind machines, and the great producer saw a wonderful fire, which incidentally cost him several thousand dollars.

Between the walls of roaring flames, Dorothy Dalton, Thomas Holding and the two hundred players acted several dramatic scenes. Seven cameras were grinding on the burning village under the direction of Victor L. Schertzinger and the supervision of Mr. Ince.

So earnest became Miss Dalton in acting one scene that called for "Faro Fan" to go close to the flames, that she singed her hair. Miss Dalton's support in this picture is excellent. Thomas Holding, a well known screen player, is the leading man, and he plays the part of a crazed evangelist whose reason is providentially restored. Tully Marshall also has an excellent part. Others in the cast include William Courtright, Joseph Swickard and May Garcia. Victor L. Schertzinger directed.

STRANGE STORY IS DOROTHY DALTON'S LATEST PHOTOPLAY

Heroine is Keeper of Gambling House in Stirring Picture "The Lady of Red Butte"

ONE of the plots that has been supplied for Dorothy Dalton, the beautiful Thomas H. Ince star, is found in her new Paramount picture, "The Lady of Red Butte" which will be shown at the..... Theatre next..... The story was written by C. Gardner Sullivan and Victor L. Schertzinger was the director.

Miss Dalton appears as Faro Fan, a good girl, but cast in a strange environment —a dying western town. The story begins at a theological school in the east. Webster Smith, an impulsive student is to deliver a thesis on religious intolerance. Under the strain of overstudy he goes mad and becomes a raving evangelist who finally reaches the western town. He is succored by Faro Fan who has several orphans in her keeping.

Learning who she is, Smith upraids and pronounces a curse upon her. A fever stricken vagrant spreads infection in the village and the evangelist prays that a judgment be sent upon the town. Only his church shall be healed, he declares.

A fire starts, but the house of Faro Fan is saved and the church is burned. The preacher becomes more violently insane and breaks in the door of Faro Fan's house. In the struggle, she strikes him on the head and his mental balance is restored thereby. In the end he and Faro Fan are united and he redeems himself.

The picture is a powerful one. Thomas Holding is leading man with a fine cast in support, including Tully Marshall and others.

DOROTHY DALTON HAS FINE ROLE IN FILM

Star is Seen as "Faro Fan" in "The Lady of Red Butte"

DOROTHY Dalton as "Faro Fan" in the latest Thomas H. Ince Paramount picture, "The Lady of Red Butte," has a character which is a strong reminder of her successful type in "The Flame of the Yukon," a play that firmly established her as one of the foremost dramatic actors of the screen.

Miss Dalton has had an enviable stage and screen career. Her first engagement on the stage was with Virginia Harned, in Chicago, her native city. After a couple of seasons in stock she toured the Orpheum circuit in a sketch of her own writing, "The Smugglers."

Following her vaudeville engagement Miss Dalton went to Denver where she played ingenue roles with the Elitch's Garden Stock company.

Later she went to Los Angeles and was engaged by Thomas H. Ince for pictures. Some of her recent plays are "Extravagance" "Hard Boiled," "Green Eyes," "Vive la France," etc.

"The Lady of Red Butte" will be shown at the.....theatre next ..... Thomas Holding is leading man.

Overcome By Smoke

SIX members of Thomas H. Ince's cast in "The Lady of Red Butte," were so overcome by smoke during the filming of the burning village in this play that work had to be suspended for ten days for the players to recuperate. This big Paramount picture is drawing large audiences to the..... theatre this week.

TULLY MARSHALL FAMOUS PLAYER

Actor Has Excellent Role in "The Lady of Red Butte"

THE screen probably presents no better known character player than Tully Marshall who is given a unique Spanish type to play in Dorothy Dalton's latest starring vehicle, "The Lady of Red Butte," which will be presented as a Thomas H. Ince-Paramount offering at the.....theatre for ..... commencing next .....

Mr. Marshall is a Westerner by birth, being a native of Nevada City. He started his stage career as a call boy, prompter, juvenile, comedian, and then leads. On the stage he supported such players as Frederick Warde, McKee Rankin Modjeska, Fannie Davenport, E. H. Sothern, etc.

Among some of the screen successes in which he has had prominent parts are "Paid in Full," "The Sable Lorcha," "Let Katie Do It," "Martha's Vindication," "Child of the Paris Streets," "Intolerance," "Joan the Woman," "Oliver Twist," and others.

Holding Popular Actor

THOMAS Holding, who plays opposite Dorothy Dalton in C. Gardner Sullivan's latest screen story "The Lady of Red Butte," a Thomas H. Ince Paramount feature which is on view at the..... theatre this week, is a well known figure on stage and screen.

Before his advent into motion pictures he played with Mrs. Kendall, Edward Terry, Forbes-Robertson, Maxine Elliott and Nazimova. Among some of the big successes in which he has been the principal support were "Bella Donna," "Silks and Satins," "Magda," and "The Daughter of Destiny."

USED THREE STUDIOS TO FILM PHOTOPLAY

Splendid Photography Shown in "The Lady of Red Butte"

THE services of three moving picture studios were required to provide settings for the Thomas H. Ince spectacular drama, "The Lady of Red Butte," which comes to the ..... theatre as a Paramount offering for ..... days commencing next ..... Scenes were filmed at Inceville, the first studio established by Mr. Ince in Los Angeles; at the old Biograph Studio, used by him as a temporary plant for eighteen months, and at the new Ince studio in Culver City.

Dorothy Dalton is featured in the play, supported by an all star cast. The story was written by C. Gardner Sullivan and was directed by Victor L. Schertzinger under the supervision of Thomas H. Ince.

Remarkable Cast

A remarkable cast was chosen by Thomas H. Ince for the presentation of C. Gardner Sullivan's latest photoplay "The Lady of Red Butte," which is on view at the ..... theatre, this week. The principal part is in the capable hands of Dorothy Dalton. With her in the play are Thomas Holding, Tully Marshall, Joseph Swickard, William Courtright and Little May Garcia.

Her First Appearance

LITTLE May Garcia, who plays the part of the little crippled girl in "The Lady of Red Butte," Dorothy Dalton's new picture which is being shown at the..... thearte this week, appears on the screen for the first time in this picture. She was discovered by Thomas H. Ince, and her remarkable acting will undoubtedly make many who see the picture watch with interest her future appearances.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "THE LADY OF RED BUTTE"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

One Sheet .....10 cents each
Three Sheets .....30 cents each
Six Sheets .....60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .....12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them.

8x10 black and white, 8 in set.....60 cents
11x14 sepia, 8 in set, per set.....60 cents
22x28 sepia, scene or star.....40 cents
22x28 colored female star.....60 cents
22x28 black and white star.....75 cents
8x10 photo of star, can be used for all other productions of this same star, each..10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen, so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper.

Three column layout cut.....35 cents each
One column layout cut.....15 cents each
Two column layout cut.....25 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:

Slides will increase the interest in this production, if you use them in advance of play date.
12 cents each

THUMB NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .....15 cents each
Also line drawings.....20 cents each

Paramount and Artcraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

Film Trailers .....$3.00 each

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Lady of Red Butte"

.....1919

Dear Miss Cantor:

"The Lady of Red Butte" was an anomaly: believing where there was no faith; loving where there was no love.

Faro Fan they called her, as befitted the owner of a gambling house. But her gambling house was on the level; and it was the only way she knew of making a living--we had almost said honest living. But that will depend on the way you look at it.

Living with her are some children whom she has adopted.

And one day there comes into Red Butte the evangelist, Webster Smith. Fanatically devout, crack-brained and believing every word of his intolerant dogma, he calls forth a curse on the gambling house and all who are in it.

Fever spreads to the town. And Webster Smith, standing before his church, prays God to purge the town by fire, and save only the church as a sign of his wrath and his mercy.

Then, surely enough, comes the fire. But it burns the church, leaving the gambling house intact.

We think you will like this Paramount picture.

Dorothy Dalton comes here as "The Lady of Red Butte" beginning.....till.....

Sincerely yours,

Manager.....

POST CARDS ON "THE LADY OF RED BUTTE"

Exhibitors will be wise to mail at least one of these Postals to their patrons

.....1919

Dear Madam:

Dorothy Dalton comes here next.....in "The Lady of Red Butte", a gripping photoplay of the West That Was.

We have no hesitation in ranking this as one of the most vital films we have shown.

Sincerely yours,

Manager.....

.....1919

Dear Madam:

Dorothy Dalton comes here today as "The Lady of Red Butte", a Paramount picture.

It's a gripping picture of a Western town; of a queer evangelist; of the curse that he called forth on the town and the inhabitants thereof--and of what happened then, all of which you can't afford to miss.

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

ADVERTISING POSTERS FOR "THE LADY OF RED BUTTE"

Always Obtainable at Your Exchange



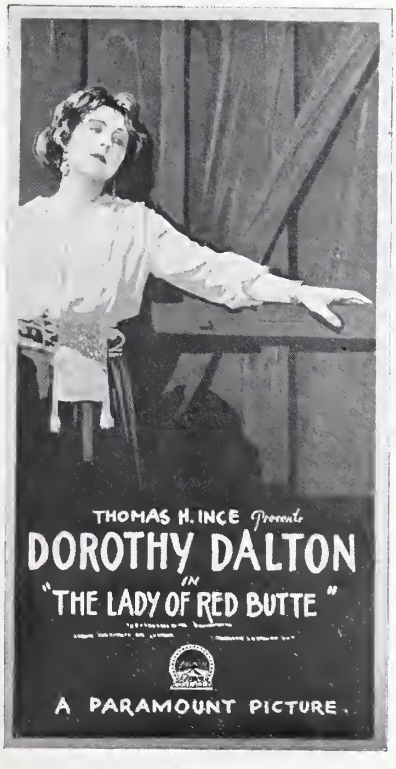
One Sheet



Six Sheet



One Sheet



Three Sheet



Slide



Three Sheet

Cover Your Town with this Paper and You Will Fill Every Seat at Every Performance

A Paramount Picture



DOROTHY DALTON

THOMAS H. INCE *Presents*

DOROTHY DALTON

IN

"THE LADY of RED BUTTE"



"PATIO FAN SUDDENLY REALIZES THAT SHE LOVES THIS MAN"

By C. GARDNER SULLIVAN
Directed By
VICTOR L. SCHERTZINGER
Photographed By
JOHN S. STUMAR
Supervised By
THOMAS H. INCE



PATIO FAN CARES FOR SPANISH ED WITHOUT FEAR OF CONTAGION



"THE GRATITUDE OF AN INGRATE"



"THE GAME IS RUN ON THE SQUARE IN THIS HOUSE."

©FAMOUS PLAYERS-LASKY CORPORATION 1919

R 252-80-6 F

Roto one sheet - - - - - - Price 12 cents

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 6

The Knickerbocker Buckaroo

Scheduled Release Date: **18 May 1919**

Exhibitors' Press Book

DOUGLAS FAIRBANKS

in "THE KNICKERBOCKER BUCKAROO"

An ARTCRAFT Picture

Directed by Albert Parker



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK.

QUESTIONS WE ARE OFTEN ASKED

Q. What is this press book for? A. To Show you how to make a large profit on the picture it accompanies, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him that his people want to read my publicity? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Do newspaper editors want anything but publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 4-5-8-9 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general pictures.

Q. What do you men by "specific pictures?" A. The advance stories, current stories and reviews that are in this book. They are to interest your people in your current attraction.

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(Questions We Are Often Asked—cont.)

Q. What do you mean by "for general purposes?" A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors."

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EXHIBITORS' PRESS BOOK

A LINK OF REAL VALUE TO BIND EXHIBITORS CLOSELY TO THE PUBLIC

Edited by Charles Kenmore Ulrich

Speaking of Douglas Fairbanks in "The Knickerbocker Buckaroo"

Douglas Fairbanks, Star

THE A. E. F. ranked Douglas Fairbanks as its favorite actor, according to Homer Croy of the Y. M. C. A. That opinion would doubtless find considerable backing among the folks who stayed at home. "Doug" is one of America's favorites, and everybody from the President down likes his pictures. When the history of the screen in America comes to be written, Fairbanks' name will loom large as one of those whose personality not only helped to bring the motion picture before the public, but one of those who actually changed the type of picture presented to the public. Mr. Fairbanks has brought to the screen the gospel of good cheer, the spirit of "Never-say-die," and the breeziness of his own magnetic individuality. Every one of his pictures is a point against the Demon Grouch, and every one carries a lesson in optimism, none the less potent for its sugar coating. That was the sort of stuff that appealed to the A. E. F., and that is the sort of stuff that appeals to most Americans. Never a Fairbanks picture yet that sent an audience out sad-eyed and sighing. Nobody can go to a Fairbanks film and not be vitalized. Doug's breeziness is infectious. And "The Knickerbocker Buckaroo," whose very name is full of "pep," promises to be one of the fastest bits of Fairbanksianism yet shown. It's a swift story, and Douglas, after spending five months producing it, breaks all records, taking every hill on high.

The Story

FILLED with a desire to get out into the world and do something, young Mr. Teddy Drake, a typical New Yorker, goes into the West and presently the opportunity offers itself on the train running into Sonora, Mexico. Teddy encounters Manuel Lopez, leader of an outlaw band, who is being pursued by the sheriff of the county. Drake changes clothes with the bandit, enabling him to elude his pursuers, and Drake himself leads the enforcers of law and order a merry chase, until he is finally rounded up in the town of Sonora, where he takes refuge on the roof of the county jail, which is the last place the sheriff thinks to search.

Drake encounters Mercedes Sylvester, who has been imprisoned by the rascally sheriff on a trumped-up charge of smuggling, and straightway falls in love with the dainty captive. His sole ambition from that moment is to release the girl and prevent the sheriff and his henchmen from stealing the money which Mercedes and her brother were forced to conceal in their old home down in Mexico, to prevent the insurrectionists from taking it. In the midst of his activities, Drake is himself captured and thrown into jail, from which he rescues himself, and thereupon ensues a wild chase into Mexico. Time after time the Knickerbocker Buckaroo finds his chance to do something for somebody, but strangely enough, each new move hurls him into fresh trouble, and in the end, with the fortune safely in the possession of the girl and her brother, Drake telegraphs home to his mother that doing something for somebody is all right, but that it keeps a man too constantly in hot water. He thereupon proposes to Mercedes and is accepted, and the happy pair start back to Forty-Second and Broadway.

The moral of the tale is that doing something for somebody is a worthy and laudable ambition, but that unselfishness can sometimes be carried too far, and unless guided by calm judgment, may bring the unselfish one results that he doesn't expect; and secondly, that the proper place to start any reconstruction in character, is at home.

A Strong Cast

MR. Fairbanks' support in this picture is exceptionally strong. The leading woman role is in the capable hands of Marjorie Daw, the cute girl with the nursery rhyme name. William Wellman, recently ace in the Lafayette Flying Corps, the ever villianous (speaking in screen terms) Frank Campeau, Edythe Chapman, Albert McQuarrie and Ted Reed all appear.

The Director

ALBERT PARKER, who directed Fairbanks in "The Knickerbocker Buckaroo," is the same man who steered Douglas so successfully through "Arizona" in the Artcraft version of that famous play. Mr. Parker's ability to get the most out of a situation and his technical polish are a byword in the film world. He used two well-known cameramen, Hugh McClung and Glen MacWilliams, to "shoot" the difficult scenes a Fairbanks picture requires.

Production Cuts, Actual Size and Screen



852



DOUGLAS FAIRBANKS
in "The Knickerbocker Buckaroo"
An ARTCRAFT Picture

856

If you want to use any of these illustrations in your newspapers order them from your Exchange by number, specifying whether you want an electro or mat and mentioning the name of the picture. Your Exchange also has ten stock heads of Douglas Fairbanks, in electro or mat form, suitable for use with any Fairbanks-Artcraft production.

853



DOUGLAS FAIRBANKS in "The Knickerbocker Buckaroo"
An ARTCRAFT Picture

858



DOUGLAS FAIRBANKS
in "The Knickerbocker Buckaroo"
An ARTCRAFT Picture

Production Cuts, Actual Size and Screen



DOUGLAS FAIRBANKS
in "The Knickerbocker Buckaroo"
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859



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in "The Knickerbocker Buckaroo"
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854



DOUGLAS FAIRBANKS in "The Knickerbocker Buckaroo"
An ARTCRAFT Picture

SPECIAL FEATURE STORY

Douglas Fairbanks To Make Films For Morale Division Created By Government

Headed by Brig. Gen. Munson and Raymond D. Fosdick

An Interview With Fairbanks

MOTION pictures helped a lot in winning the war. They are to play a still greater part in re-establishing peace. The newly created Morale Division of the War Department will rely to a great extent on pictures to enlist the enthusiastic co-operation of citizens and soldiery in what now needs to be done and the spirit in which we should all set about it.

Brigadier-General Munson is head of this Morale Division and Raymond D. Fosdick, chairman of the Committee on Training Camp Activities, is next in command. Douglas Fairbanks, the Artcraft star, is making a series of photoplays, the first having been nearly completed. This new project, as he outlined it, seems very wise and wide in scope. "Yes," said Doug, "I'm at work for the Government at present. I've dropped all other plans for the time being. After we finished the Fourth Liberty Loan, they asked me to undertake the making of pictures for use in arousing the men, women and children of the nation to the opportunities and duties war has brought. Playtime for a while is over—or else it is just beginning—depends on how you regard a condition which calls for action, action and then more action. Of course, to me that is the ideal existence.

"But at any rate, the Government realizes there is to be a new deal all round. Presently we will have with us upward of two million men in the prime of life and the pink of condition, in whom war has developed a habit of thinking and an appreciation of the use and beauty of team work. The adventure from which they are returning will incline them to the new adventures opening up everywhere. We've got to feed the world, pretty nearly—anyhow for the next two years. We've got to supply most of the material and a good deal of the man power for restoration of ruined France and Belgium. We've got to be the leaders, and we can.

"But we've got to be prepared. We have to learn a lot. We're just beginning to get a glimpse, a vague notion of our destiny. We must acquire real, useful knowledge. We must speed up, but wisely. There is hardly an industry in the land developed to more than twenty per cent. of its possibilities. Transportation needs overhauling—no, that's no pun, and it doesn't relate to aeroplane freight either, although that is one of the next big things we shall see. And travel by the air lanes—but I don't want to say much about that now, although I can promise you a story that is likely to startle the world when Uncle Sam is ready to make public the works he has now well in hand.

"And so, to be ready for all these countless other things, which must be done, the War Department, as I said, has established this Morale Division for educational purposes—a sort of short course in the training of citizens, men and women alike, in usefullness. The pictures I am to make are to be shown throughout this country as well as abroad, wherever there is need for the particular lesson they make plain.

"You see, it's all work for true democracy, and that's what we're going to have throughout the world. The United States is the logical leader in the establishment of these principles for which we have been fighting.

"Everybody must help, though. Everyone has to do his bit for the common good. It can't be a good country for a few of us without being a good country for all of us. And pictures will demonstrate all this better than any other agency. There has never been a time when the outlook for films was as wide and wonderful as it is today. The industry has never had the opportunity it has right now.

"My own idea is, as I explained to them, that you can hit home with propaganda better if you present it in the form of a story that grips. People—experience has proven that they do—shy at films that picture vice and its effects. It's like administering medicine to a man who doesn't need it. But if your feature films show failure in, let us say, a football scrimage is due to a lack of physical fitness and form or from drink or other excess, they can't get away from the right conclusion.

"So they laid down four principles for my guidance and told me to get busy. These principles are 'Purity of Purpose,' 'Cheerfulness.' 'Steadfastness,' and 'Willingness to Sacrifice." That's what they gave me to work on, and it's all they gave me to work on.

"And, say, I felt like a fool, just at first. How would you have felt if you'd faced the necessity for building a facinating scenario on such a frame-work? I didn't see how on earth I was going to make a picture out of that.

"But then the idea came to me how we could work it out in allegory. And we've nearly completed a feature. It isn't named yet, but it will be finished within a week."

Unselfishness May Be Carried Just So Far Is The Moral Of New Fairbanks' Film, "The Knickerbocker Buckaroo"

Being the Story of Teddy Drake, Who Wanted to Go Some Place and Do Things for People--and Did. And Then Came Home--Sweet Home!

TEDDY Drake was what is known as a typical New Yorker, if you know what we mean. A typical New Yorker is a blase sort of fellow. Wherefore, wearying of being in a state of perpetual unemotion, Teddy decided to go out and do something for other folk, hoping to develop an interest in life thataway.

So into the West he goes—on the theory that Easterners would think he was playing some sort of con game on them if he tried to do something for *them.*

In Sonora, Mexico, Drake meets one Manuel Lopez, leader of an outlaw band, who is being pursued by the sheriff. Scenting adventure, Drake changes clothes with the bandit, enabling that follower of an ancient profession to elude his pursuers, and Drake himself leads the enforcers of law and order a merry chase, finally taking refuge on the roof of the county jail, which is the last place in the world the sheriff thinks to search.

In the jail is Mercedes Sylvester, a thing of beauty and a joy forever, who has been imprisoned by the sheriff on a trumped-up charge of smuggling, and Ted straightway falls in love with the dainty captive.

THE CAST.

Teddy Drake,
DOUGLAS FAIRBANKS
Mercedes, the Girl.Marjorie Daw
Henry, her Brother,
William Wellman
Sheriff, a Crook..Frank Campeau
Teddy's Mother.Edythe Chapman
Manuel Lopez, the Bandit,
Albert McQuarrie
A New York Clubman.Ted Reed

From that time on his sole ambition is to release the girl and prevent the sheriff and his crew from stealing the money which Mercedes and her brother were forced to conceal in their old home down in Mexico, to prevent the insurrectionists' taking it.

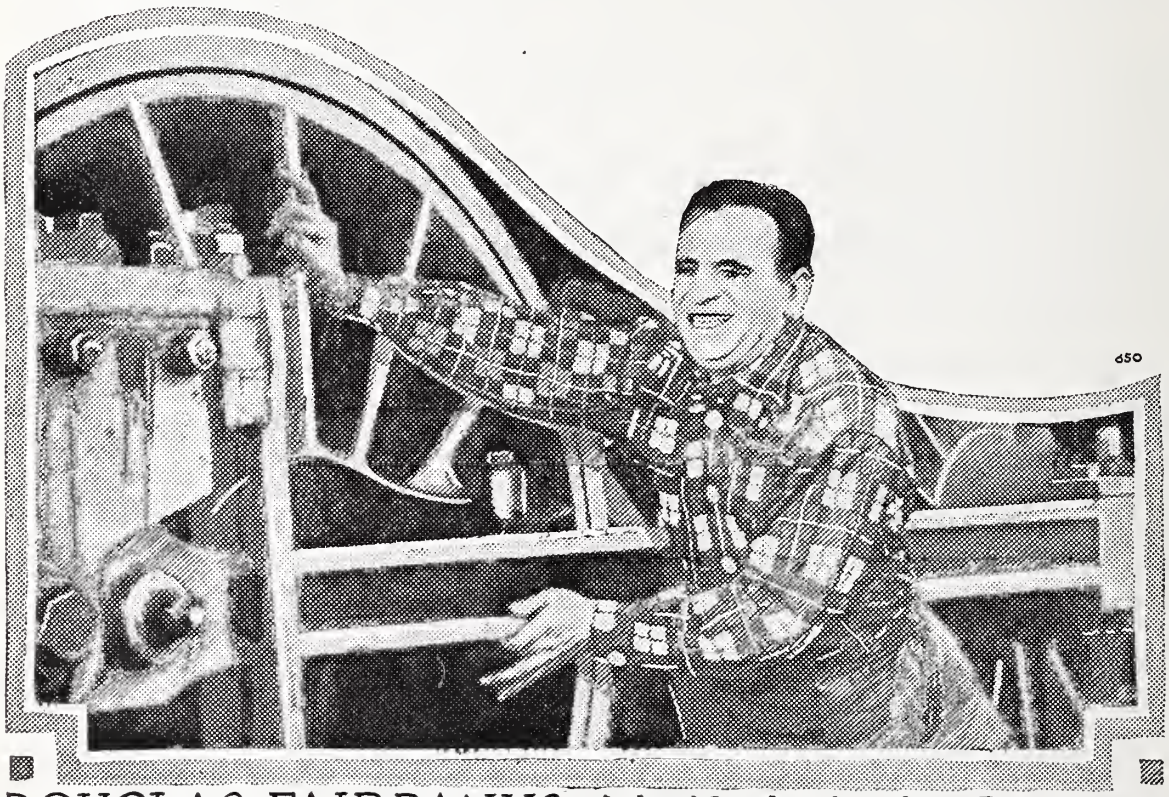
In the midst of his endeavors, Drake is himself captured and thrown into jail. He manages to make his escape, and there follows a wild chase cross country.

The plot goes on finding young Drake continually endeavoring to help others and continually landing in hot water as a result of his well-intentioned activities. Every new move to help others results in inconvenience—often of the most embarassing sort—to himself.

In the end, Drake manages to put the girl and her brother in possession of the money, and himself in possession of the girl, which isn't half-bad. He wires his mother that doing things for other people is all very well in its way, but that it keeps a man in hot water, and he is ready for a cool plunge. So, having received Mercedes' assent, he plunges cooly into the sea of matrimony, and heads for Broadway and Forty-Second Street.

The moral of the tale, of course, is that doing something for somebody else is a fine thing, but that unselfishness can be carried too far —from Broadway to Mexico being an example of overdoing the distance. However, if Drake hadn't gone to Mexico, he wouldn't have found Mercedes.

Doug is required to do some of the most strenuous stunts of his career in the course of the difficulties he is led into in the role of the young Knickerbocker Buckaroo He did some close training with Bull Montana, Spike Robinson, and Kid McCoy, before attempting actual work on the picture, and was in the pink of condition when the time came to do his stunts. Doug was in active training nine weeks, which is the time it took to construct the scenario.



DOUGLAS FAIRBANKS *in* "The Knickerbocker Buckaroo"

An ARTCRAFT Picture

850

If you want to use any of these illustrations in your newspapers order them from your Exchange by number, specifying whether you want an electro or mat and mentioning the name of the picture. Your Exchange also has ten stock heads of Douglas Fairbanks, in electro or mat form, suitable for use with any Fairbanks-Artcraft production.



DOUGLAS FAIRBANKS *in* "The Knickerbocker Buckaroo"

An ARTCRAFT Picture

851

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Advance Publicity Stories

AN UNSELFISH HERO CAUSES AMUSEMENT IN NEW FAIRBANKS FILM

Modern Don Quixote, American Edition, Gets Into Many Scrapes For His Idealism

Douglas Fairbanks makes his reappearance as "Old Doc Cheerful," in "The Knickerbocker Buckaroo" which will be shown at the..... Theatre next ..... The moral of this story is that doing something for somebody is a worthy and laudable ambition, but that unselfishness can sometimes be carried too far, and unless guided by calm judgment, may bring the unselfish one results he doesn't expect, and, secondly, that the proper place to start any reconstruction in character is at home.

Douglas plays the part of Teddy Drake, wealthy New Yorker, who decides that his life is all wrong because of his selfish qualities, and starts out to do unselfish things in the world, which gets him into a series of amusingly complicated situations laid in the west.

Fairbanks was the first to introduce constructive philosophy via the screen route. He has taught millions the way to laugh, because of an intelligent understanding of certain conditions life. His latest pictures deals with one of life's biggest evils, that of selfishness. We are selfish because we don't realize that happiness only comes from doing things for others. With this thought as a basic reason for "The Knickerbocker Buckaroo," a distinctive story was developed by the Fairbanks scenario staff, which includes Elton Banks, Joseph Henaberry, Frank Condon, Ted Reed and director Albert Parker.

The play opens in a fashionable New York Club, where a statute of Darwin, the philosopher, costars with the screen hero, making possible some interesting athletic action, when Doug in his conversation concludes, "Perhaps Darwin was right."

It is said that the new Fairbanks' story, because of its simple treatment, is his most brilliant film.

NEW FAIRBANKS FILM FORCES THE USE OF SUPERLATIVES

Doug's Press Agent Mourns the Scarcity of Adjectives in the English Tongue

"Press agents are more or less salesmen," writes Bennie Zeidman, Douglas Fairbanks' publicity representative. "It is principally their duty to sell the outside public the reason why their respective stars appear to greater advantage in their new pictures, and why the latest production is greater than ever before attempted, because right down in their hearts they believe it. They have to believe it. If the salesman didn't have any faith in his own product, you could hardly expect anyone else to accept it enthusiastically. That is perhaps the reason why the bulk of movie press stuff is regarded as bromidic. This is probably all true and good, but what the writer is leading up to is simply that occasionally something special comes along and the press agent comes to a stone wall for adjectives."

All this, according to the aforesaid Fairbanks representative, is directly applicable to Doug's new Artcraft production, "The Knickerbocker Buckaroo," which is to be shown at the..... Theatre on.....

It is stated by Business Manager John Fairbanks that the new production cost over $200,000.00. This is almost twice as much money as was ever before spent on a Fairbanks picture. It has taken more time to stage, the settings have never been quite as pretentious, and five weeks were devoted to the development of the scenario alone. The same length of time usually covers the entire developing and staging of a picture. An idealized Mexican village built on the side of a California hill is said to have alone cost about $40,000.00. This is considerably more than the entire cost of the average program feature picture.

An attractive cast appears in the support of Fairbanks.

DOUGLAS FAIRBANKS' FILM HAS BACKGROUND FULL OF CHEERFULLNESS

Builds Ideal Mexican Town For Artcraft's "The Knickerbocker Buckaroo"

Artistic photography is quite in vogue, but Douglas Fairbanks belives in bright, cheerful backgrounds for his particular type of pictures, rather than the dim, indefinite settings, characteristic of some film productions. It is his theory that to try to spread the gospel of good cheer in a dark room is even more ridiculous than expecting people to laugh during a funeral procession.

Therefore his new Artcraft photoplay, "The Knickerbocker Buckaroo," which will be shown at the..... Theatre on ..... is laid in bright cheerful interiors. He had an idealistic Mexican town built in preference to the typical setting that usually exploits negligence and filth on the part of the natives and is bound to be distasteful to screen patrons. This town was erected on the side of a California hill, vivid with colorful touches that are pleasing, and automatically have effect on the action of the play.

The new picture is said to be based on sound constructive philosophy, not of a preachy nature, but treated in a comedy-dramatic spirit. Fairbanks believed that the people of America like to laugh. He likes to laugh. It braces him up and makes him feel fine and keeps him in prime mental condition. To him, laughter is a necessity. His nervous system requires it, and it is the object of his new picture to make everybody laugh, with the hope that it will bring a happy moment to those who know for the most part only sorrow and discontent.

Marjorie Daw appears opposite Fairbanks in the new production in his latest film, directed by Albert Parker, with a supporting cast that includes Frank Campeau, Edyth Chapman, Albert McQuarrie, Ted Red Reed and William Wellman.

SCENARIO EDITOR IS ACTOR TOO

Ted Reed Has Minor Role in "The Knickerbocker Buckaroo"

Many people have often wondered what a scenario editor looks like in real life, especially those who have had their stories rejected more than ten times the same month.

These same curious people will have this opportunity when the new Douglas Fairbanks picture, "The Knickerbocker Buckaroo," is shown to the public at the ..... Theatre next .....

It is Fairbanks' belief that a New York club room should include different looking sorts of loungers, and therefore he selected Scenario Editor Ted Reed to help fill up the setting. But Reed soon proved that he was a natural born actor and Doug created some special scenes, which accentuate Ted's presence at the club.

Mr. Reed, when asked how it feels to be an actor replied, "Editing scenarios is a great game."

Exciting Stunts

One of the exciting episodes in Douglas Fairbanks new Artcraft picture, "The Knickerbocker Buckaroo," which will be shown at The ..... Theatre, is that of the screen athlete climbing out of a window of a speeding Pullman, continuing up to the roof of the car and running along on the top of the train, then jumping to the swinging arm of a water feeder from which he leaps onto the back of a horse. This is the start of a thrilling chase in which two hundred cowboys pursue Fairbanks for miles up into the hills. Arrangements were made with the office of the Director-General of Railroads for the use of an entire train for the scenes above described. An abandoned track in the San Fernando desert was selected for the location, because of the scenario demanding the desert atmosphere.

FAIRBANKS DOES SOME NEW STUNTS

A Suitcase Full of New Tricks in "The Knickerbocker Buckaroo"

Douglas Fairbanks has a suitcase full of brand new stunts that he introduces in his next picture, "The Knickerbocker Buckaroo," which is to be shown at the ..... Theatre next .....

Douglas has been in constant training with Bull Montana, Spike Robinson and Kid McCoy and, to quote the screen athlete, "I was in the pink of condition when I made this film."

His latest Artcraft release takes him out West, where in an effort to be unselfish and do things for other people, he gets into various melodramatic mix-ups that create their own comedy incidents.

While Fairbanks is usually of an enthusiastic nature, he feels that "The Knickerbocker Buckaroo" gives him greater opportunities than ever afforded him before in his screen career.

He purchased a new horse, having retired "Star" from active service and was in daily practice with it before the start of the regular day at the studio, getting acquainted and trying new stunts.

Unique Opening

Fairbanks' latest Artcraft film, "The Knickerbocker Buckaroo," which is being shown at the ..... Theatre this week, after a unique, allegorical opening, has an attractive episode in a New York club at which time Douglas' reason for seriously considering the Horace Greeley bromide, "Go West, Young Man," is explained.

This Fairbanks-Artcraft release should be labeled a "hand-made picture," because of the weeks of time devoted to developing the story. Each episode was carefully constructed by Doug's staff which included Elton Banks, Joseph Henaberry, Ted Reed, Frank Condon of Saturday Evening Post fame and Albert Parker, who directed.

SUPERIOR CAST IN FAIRBANKS' LATEST

Well Known Players Help Doug in "The Knickerbocker Buckaroo"

Douglas Fairbanks' new Artcraft picture, "The Knickerbocker Buckaroo," will be shown at The ..... Theatre next ..... The production beside having the energetic Doug in the leading role, can also boast a remarkable supporting cast, it is said.

Marjorie Daw, playing the femine lead, takes the part of Mercedes, a beautiful girl with whom Doug falls in love. Miss Daw has played prominent parts in some of Mr. Fairbanks' greatest film successes, including "He Comes Up Smiling," "Arizona," and others, and her work in this picture, it is said, even eclipses her past efforts. William Wellman, as the brother of the girl will have an excellent part.

The ability of Frank Campeau to forcefully "put over" any crook or villian part is well known throughout the film world. In this picture he further establishes himself as a master screen villian. Mr. Campeau has played the "heavy" in many Artcraft pictures starring Fairbanks.

Edythe Chapman plays the part of Drake's mother. Her work as "Aunt Polly" in "Tom Sawyer" and "Huck and Tom" will be recalled, as well as in many other Paramount and Artcraft films. The role of the bandit is played by Albert McQuarrie, a semi-heavy man who does full justice to the part.

Albert Parker, who directed "Arizona," the last Fairbanks success, also directed this picture. Hugh McClung and Glen Mac Williams photographed the scenes.

Aviator In Play

William A. Wellman, well known ace of the Lafayette Flying Corps, is cast for an important part in Douglas Fairbanks' new Artcraft picture, "The Knickerbocker Buckaroo," which is on view at the ..... Theatre this week.



DOUGLAS FAIRBANKS

in

"The Knickerbocker Buckaroo"

An ARTCRAFT Picture

Directed by Albert Parker

6 Months to Make--7 Reels--Cost $264,000

SIX months to make "The Knickerbocker Buckaroo"! That's 184 days!

Seven reels! That means 77 solid minutes of the Douglas Fairbanks brand of entertainment!

"Doug" spent two and a half days making every minute of amusement that you get from this picture!

He's made you wait a long time for one of his pictures but now it's here!

"Doug" thought out a lot of new stunts during those six months. For instance:

He leaves the window of a flying train, climbs over the car's side to the roof, runs along the roof to the mail-coach, is swung from that car to the station by the mail conveyor like a sack of fourth-class mail, dropping onto the back of a horse that gallops madly off.

That's only one of his stunts! That's only one of the laughs! You can't afford to miss all the rest.

Beginning Monday and Continuing All Week

RIVOLI

Monument Square

Special Matinee Every Day At 10 A. M.

DOUGLAS FAIRBANKS



in "THE KNICKERBOCKER BUCKAROO"

An ARTCRAFT Picture

Directed by Albert Parker

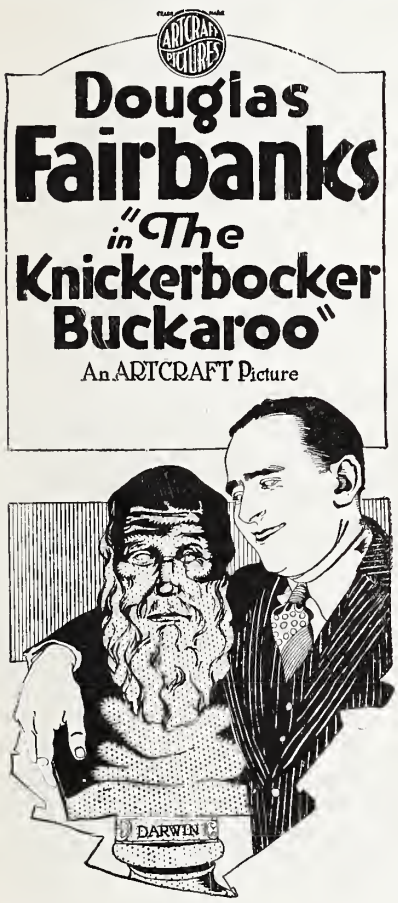
Two square pegs in a round hole

SHE came from Mexico, the Land of Revolutions.

He came from 42d St. and Broadway, and he had a self-contained revolution that made Villa's affairs look like meetings of the Sewing Circle.

When she saw what He could do with Arizona gendarmes and Mexican cops—

Whoopla! Doug! Let 'er go! Whatderyersay? Come!

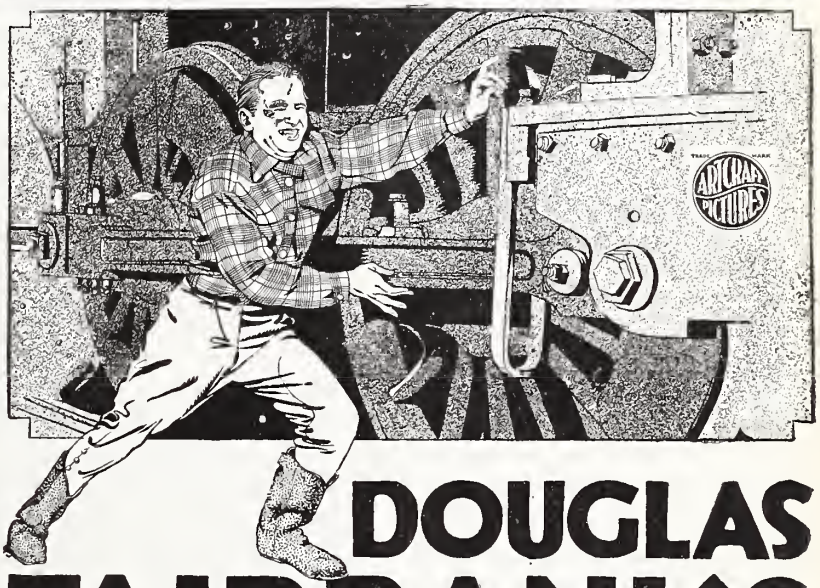


YES, dear friend, "Doug" is here shown hobnobbing with the bird who said we all came from the apes.

What's he got to do with it. S-s-s-s-h-h-h! Tish! Everything!

Fairbanks! A corking story for this star! Nuf said? Let's go!

STRAND
THEATRE



DOUGLAS FAIRBANKS

in

"The Knickerbocker Buckaroo"

Directed by An ARTCRAFT Picture Albert Parker

Hang the Track! Go ahead! Let's Go!

THAT'S "Doug's" policy! If the track's "gone on a bust" or if there's no steam—

Let's go anyway! "Damn the torpedoes; go ahead!"

"Doug" starts out to do something for somebody in "The Knickerbocker Buckaroo."

Doing it takes him through rip-roaring Arizona, into devil-ridden Mexico, in—and out! —of a non-escapable jail.

You know! Fairbanks! And the story's as good as the best he ever had!

STRAND
Broadway at Main Street

THIS IS A "BUCKAROO"

Know what a buckaroo is? Well, look in the Dictionary, and you won't find this:

Buckaroo (buck-a-roo). From the Anglo-Saxon noun, buck, and the last two syllables to jumping—kangaroo. Meaning: when applied to the masculine gender of the human species, a lively young buck. 2. A gay dog. One who doesn't give a dern. A rip-snortin' ding-bustin', devil-may-care crittur from away back, headed for The-Lord-Knows-Where.

In his natural habitat he is as gentle as a baby St. Bernard, especially with the opposite sex; but turn him loose without a tether and he'll paw up the ground something scandalous. Slang: A regular guy. Synonym: Douglas Fairbanks.

Trip it lightly on your tongue "Knickerbocker Buckaroo." Talk it! Advertise it! It's a corking Fairbanks title for the best of Fairbanks' pictures.

How to Get the Coin.

THIS is a Douglas Fairbanks picture, filled to the muzzle with Fairbanks' stunts. You cannot advertise it too heavily. You cannot play it too strongly for it will make good to your patrons. The more you tell them about it the more they will expect—and then they'll get more than they have bargained for.

It is a seven-reel picture—seven reels jammed with action and thrills and romance—with narrow escapes and daring escapades—and in the end virtue and justice triumphs over tyrrany and wrong. The villain bites the dust, while the hero smiles in victory.

You must advertise this picture to get the money. And what material you have to advertise it with!

Look through this Press Book, and you will be impressed with the desire to see the picture, just from glancing at the illustrations of the poster paper. Then imagine that paper—shown only in black and white in this book—imagine that paper in the brilliant and attractive colorings that make Artcraft paper stand out like the Goddess of Liberty on a twenty-dollar gold coin.

Then look at the ad cuts and ad mats. They will pull like a porus plaster—pull like a locomotive. They will literally pull the money from the pockets of the multitude and drop it in your cash box. They will help to pull the S.R.O. sign out from under the cash box, to be hung over the ticket window.

The readers for your newspaper are hot stuff. Everybody will eat them alive. Then they'll come to see the picture.

Don't forget the mailing list. The campaign outlined in the Press Book, two postals and a letter, will get the money for you. Go after it and it's yours. "The Knickerbocker Buckaroo' will make a lot of money for you if you boost it.

Go to it—and break your house records.

What "Doug" Fairbanks Has Done.

DOUGLAS FAIRBANKS has gained a tremendous and loyal following of motion picture fans since he made his first appearance in Artcraft pictures. These pictures in which he is the leading figure have proven themselves gold mines, real dividend payers for exhibitors who have exploited them to the limit.

These are the Artcraft pictures in which Fairbanks is the bright and shining star:

"In Again, Out Again"
"Wild and Woolly"
"Down to Earth"
"The Man From Painted Post"
"Reaching for the Moon"
"A Modern Musketeer"
"Headin' South"
"Mr. Fix It"
"Say, Young Fellow"
"Bound In Morocco"
"He Comes Up Smiling"
"Arizona"

Use These Catch-Lines In Your Ads.

IF you were trying to get away from the sheriff, would you hide on the roof of the jail? That's what Douglas Fairbanks did in "The Knickerbocker Buckaroo," and he got away with it—and with the most beautiful girl in Mexico in the bargain.

Life on Broadway was tiresome, so Teddy Drake became a wild Westerner—a real wild man in Old Mexico. What made him wild was the troubles he encountered when he tried to help other folks out of their troubles. Douglas Fairbanks does the helping hand stunt—and a lot of others, in "The Knickerbocker Buckaroo.' You'd better see it.

Tips on the Picture.

DOUGLAS FAIRBANKS is the bright and shining star in "The Knickerbocker Buckaroo," and he has a brilliant galaxy of supporting players—names familiar to motion picture fame from Alaska to Alabama and from Portland to Portland.

Among the players appearing with Fairbanks in this picture are Majorie Daw as Mercedes; William Wellman as Mercedes' brother, Henry; Frank Campeau, the bold bad men as the crooked sheriff; Edythe Chapman, as Teddy Drake's mother; Albert McQuarrie, as Manuel Lopez, the bandit and Ted Reed, as a New York clubman,

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspaper want and will print at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. This means desirable publicity for your theatre and attractions.

These items also may be used to advantage in your house programme.

You'll find ready-to-clip news—all the big stories as they break—in Progress Advance each week.

Exclusive Stories
For Photoplay Editor
From ..... Theatre

THAT the Famous Players-Lasky production of "Secret Service," adapted from the famous drama of Civil War times by William Gillette, will get a generous reception from the public is predicted by Director Hugh Ford, who says that no picture could go wrong with the situations devised by Gillette. Captain Robert Warwick stars in the picture, and Shirley Mason is his leading lady.

* * *

In one corner of the big electric light studio where the interiors of the Paramount-Mack Sennett comedies are made, there is a big old-fashioned stove of the type used in corner stores in the country. It was, in fact, put there for a comedy made a long time ago, but when the comedy was finished, the stove was left up. It even has the sand box cuspidor and the whittled wooden chairs. Every time a rainy day comes, most of the comedians crowd around, get out their jack knives, tell stories, settle the affairs of Congress and have a general Rube day.

* * *

Roy Marshall, assistant director Irvin Willat during the filming of Lila Lee's Paramount picture, "Rustling a Bride," decided to get married as soon as the picture was over. The new Mrs. Marshall was Lucille Ingraham. Mr. Marshall was recently discharged from the army, where he held the rank of second lieutenant.

Exclusive Stories
For Photoplay Editor
From ..... Theatre

NOT long ago, John Emerson and Anita Loos, producers of Paramount pictures, put the following sign up at the Famous Players-Lasky Studio.

Wanted

A blonde-haired girl with a pretty face, fine skin texture, slight in stature, graceful in walk, pleasing in appearance, perfectly capable of wearing good clothing (which will be supplied her), thin ankles and small feet, long delicate fingers, five feet one inch or less in height; to be starred in next picture. Applicants need not be experienced, but their mentality and aptitude must prove worthy of picture star. Nobody without brains need apply.

Mr. Emerson and Miss Loos are now touring the country, supposedly for business reasons, but a rumor on Broadway says they really went away to get rid of the necessity of being interviewed by the amazing number of New York girls who thought they answered the above listed specifications to a t.

* * *

Marguerite Clark, Eugene O'Brien, her leading man, and the members of the company engaged in the filming of Miss Clarke's new Paramount picture, "Come Out of the Kitchen," completed their interior scenes at the New York studio after doing exterior work at Pass Christian, Miss., John S. Robertson directed and Frank Walton was assistant.

Exclusive Stories
For Photoplay Editor
From ..... Theatre

THOSE who saw Cecil B. De Mille's Artcraft picture, "Don't Change Your Husband," will remember that the wife, played by Gloria Swanson, couldn't put up with her husband for various reasons, the principal one being that he ate onions, which she loathed.

Elliott Dexter, who played the husband, is in receipt of a communication from an unknown admirer which unveils what might have been a touching romance—between a girl who died in 1865 and the chief character of "Don't Change Your Husband." Had this young lady only been married to him, the marriage would never have been smashed.

The story is told in a newspaper clipping which the unknown admirer sent Mr. Dexter. It reads as follows:

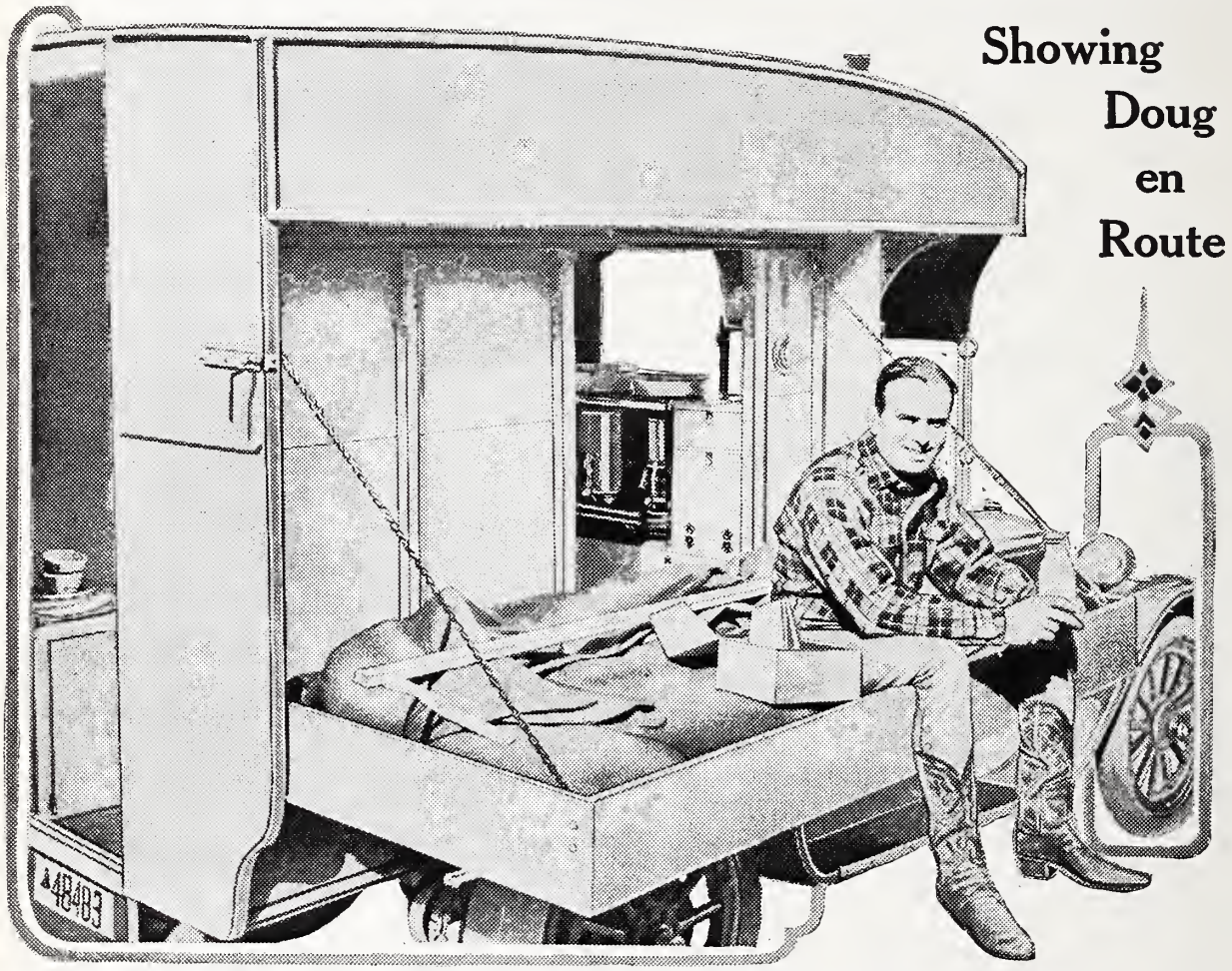
A Lover of Onions

A peculiar tombstone rests over a grave in a cemetery near Evansville. A corner of marble slab is adorned with the sculptured resemblance of a bunch of young onions, and it hangs over the edge of the stone as if carlessly placed there. This was in accordance with the wish of a young lady buried there, who was very fond of onions.

What a tragedy might have been averted had she lived later and met James Denby Porter, of "Don't Change Your Husband." The picture of that potentially ever-happy home, surrounded by onions, is one to move the hardest of hearts to tears.

How to Move Every Day and Keep Your Home

Showing Doug en Route



DOUG FAIRBANKS spends about seventy-five per cent. of his film time outdoors, and about ninety-two per cent. of his other time is also spent that way. Whereupon his brother, Robert P., designed the above camping car so that Doug may get all the comforts of home while out "on location" for his western pictures. The car contains a travelling library, hot and cold water and a shower bath, and can carry enough provisions for fifteen days. Doug has engaged an old army cook, who is also a chauffeur and can make up beds, thereby earning even his taxable salary. Doug used the car to signal advantage in making his latest Artcraft picture "The Knickerbocker Buckaroo."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre

Send this mat to your newspaper to-day!
It Is Free!

Post Card

Date.....

Dear Miss Jackson:

Douglas Fairbanks' first Artcraft picture in more than six months, "The Knickerbocker Buckaroo," comes here.....for a run of.....

It's a mirthmaking tale of a young New Yorker who decided to devote his life to others. Which is a fine motive, but is full of all sorts of humorous possibilities. And you know what Doug can do with a humorous possibility.

You'll like this tremendously,

Sincerely yours,

Manager.....

Post Card

Date.....

Dear Miss Jackson:

Doug Fairbanks comes here today, after an absence of more thon six months, in his latest Artcraft picture, "The Knickerbocker Buckaroo."

It's a yarn that is as merry and happy as Douglas himself. It starts in a New York club and winds up in a Mexican town. And in between are the most wonderful situations.

You'll enjoy this thoroughly.

Cordially yours,

Manager.....

Letter

Date.....

Dear Miss Jackson:

There hasn't—more's the pity—been a new Fairbanks film for more than five months. No rip-roaring, smiling Douglas has greeted you for a long time.

But, beginning....., we're going to show Doug's newest Artcraft picture, "The Knickerbocker Buckaroo."

And, believe us, it was worth waiting for!

It tells the story of young Teddy Drake, New York clubman, who wearied of a life of ease and went westward, ho! to help his fellow man.

As a matter of fact, he spent his time helping a young and beautiful woman. He was glad to go home finally—but he took the young lady with him.

One of Doug's best—we think it is *the* best. Mayn't we expect you

Sincerely yours,

Manager.....

$200,000,000 business in one year! No, not Liberty Bonds! In small-amount purchases from Sears-Roebuck! And every cent of it secured by MAIL SALESMANSHIP. You don't know what a powerful stimulant to business a letter or post card can be until you try the samples on this page. Take a hint from the success of Sears-Roebuck.

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

One Sheet .....10 cents each
Three Sheets .....30 cents each
Six Sheets .....60 cents each
Twenty-four Sheets .....$1.75 each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .....12 cents each

---

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them.

8x10 black and white, 8 in set.....60 cents
11x14 sepia, 8 in set, per set.....60 cents
22x28 sepia, scene or star.....40 cents
22x28 colored female star.....60 cents
22x28 black and white star.....75 cents
8x10 photo of star, can be used for all other productions of this same star, each..10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen, so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper.

One column layout cut.....15 cents each
Two column layout cut.....25 cents each
Three column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:

Slides will increase the interest in this production, if you use them in advance of play date.

12 cents each

THUMB NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .....15 cents each
Also line drawings.....20 cents each

Paramount and Artcraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

Film Trailers .....$3.00 each

ASK YOUR EXCHANGE FOR HERALDS.

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Play Date	Order No.---------- Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Each .12	1 Col. .15	2 Col. .25	3 Col. .35	1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	

(Gratis Material)

Press Books . Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

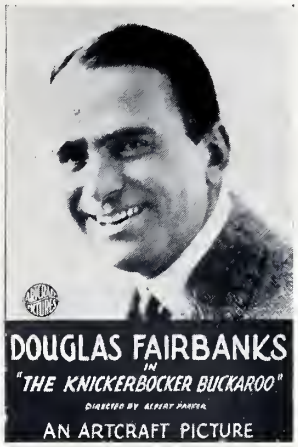
(Name of Exhibitor)

(Address)

11 x 14s for your Lobby



You can't tell your story more fluently with a thousand words than you can by a generous use of these 11 x 14 stills.



One Sheet



Six Sheet



One Sheet



Slide

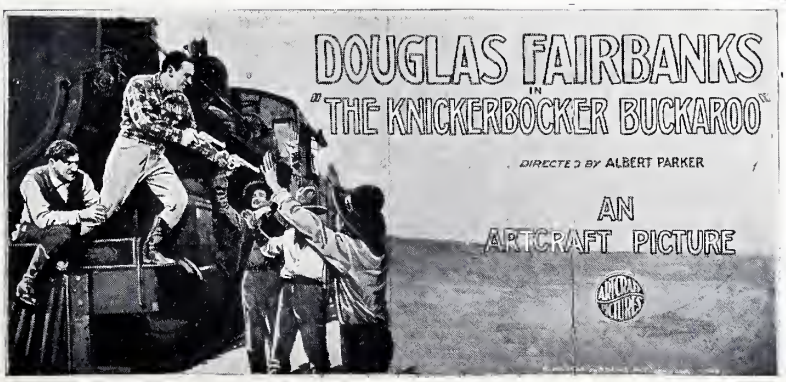


Three Sheet



Three Sheet

Twenty-Four Sheet



An Artcraft Picture



DOUGLAS FAIRBANKS

ARTCRAFT PICTURES



I COULD DO THIS ALL DAY

DOUGLAS FAIRBANKS

In "THE KNICKERBOCKER BUCKAROO"

DIRECTED BY ALBERT PARKER



INVESTIGATING A NEW SPECIES OF COOTIES

ARTCRAFT PICTURES



"HORACE, YOU WANT TO SEE TOO MUCH"



"JUST ELEVATE YOUR HANDS, FELLOWS."

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 7

The Final Close-Up

Scheduled Release Date: **18 May 1919**

Jesse L. Lasky *presents*

SHIRLEY MASON

in





"THE FINAL CLOSE-UP"

By Royal Brown—Scenario by Julia Crawford Ivers
Directed by Walter Edwards

A Paramount Picture



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for?

A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?

A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?

A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories.

A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined?

A. Yes. See the "story mat." shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?

A. A mat, is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?

A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats. to newspapers?

A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"

A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"

A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?

A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?

A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?

A. At your Exchange.

Q. When do I get accessories at your New York office?

A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?

A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor.

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

AD CUTS and MATS

Interesting Facts Regarding Shirley Mason and Her Latest Paramount Picture, "The Final Close-Up"

EVERY exhibitor who is conversant with Paramount photoplays in which dainty Shirley Mason has starred, knows that all her photoplays have distinct box office value. This was the case with "The Rescuing Angel" and it will be so with her latest starring vehicle, "The Final Close-Up" in which she has a sprightly role.

Shirley Mason, Star

NO better star could have been selected to play the leading role in "The Final Close-Up," than Shirley Mason. In this, her latest picture, Miss Mason proves that as an interpreter of comedy situations she is surpassed by none. Miss Mason has made a thorough study of her art and her name is always indicative of a good, lively, pleasing picture. Miss Mason is delightful as the over-worked shop girl who refused to be overworked any longer, and receiving two hundred dollars from some anonymous person goes to a seaside resort, puts up at the swellest hotel and stirs up a beehive among austere and dignified society folk. The "anonymous party" proves to be a handsome young man to whom she takes a fancy, and—well, you can guess the rest.

Royal Brown, Author

THE picture, "The Final Close-Up," adapted from a story of the same name by Royal Brown, which appeared in the Red Book Magazine for September, 1918, is an excellent example of the quality of Mr. Brown's work, and it fully justifies his reputation as one of the best writers of good, snappy, lively fiction.

Julia C. Ivers, Scenarist

THE work of Julia Crawford Ivers, who wrote the scenario for "The Final Close-Up" is well known to Paramount patrons. She won fame by her adaptation of the Sawyer stories, "Tom Sawyer," and 'Huck and Tom," respectively. She has a splendid conception of comedy and dramatic values and is entitled to much credit for her adaptation of this excellent story.

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Back Cover
Latest Comedy Releases

A Delightful Story

NORA NOLAN, who works in a large New York department store, on a terribly hot day pretends to faint. The store doctor advises a vacation, but Nora has no money. Jimmie Norton, a reporter, sympathizes with the girl and anonymously sends her his last $200. The girl leaves for Winchester-by-the-sea. Jimmie, who wrote up Nora's story, is fired and leaves for the same resort to pitch in a ball team. Lloyd Gregory, a crook posing as a society man, goes through all the bathrooms, taking among other things, Nora's money, and to hide his theft, suggests to Emily Westervelt-Moore, a society girl who is jealous of Jimmie, that Nora must be the thief. Emily plants some jewelry in Nora's room, but catching her there, Nora locks her in. When the manager and guests accuse Nora, she exposes Emily's presence and Emily has to take sides with her. Nora, having no money, washes dishes to pay her bill. She overhears Gregory plot to rob the hotel safe with an accomplice, and at midnight, when they try to turn the trick, she appears out of a window seat and threatening to cave in their heads with an uplifted iron frying pan, holds them there. With the aid of Jimmie the crooks are captured. Jimmie proposes to Nora and upon her refusal on the grounds that she knows what always happens to a poor girl when she marries the son of a rich man, Jimmie's father kisses her and tells her, "that's what happens!" Nora shyly tells Jimmie that in the movies they have the "final close-up." Jimmie takes her in his arms and shows her a real-life "final close-up."

Walter Edwards, Director

WALTER EDWARDS was "the man at the helm" during the filming of "The Final Close-Up." Mr. Edwards has turned out many splendid pictures for Paramount since becoming a director. He directed Shirley Mason in her preceding production, "The Rescuing Angel," with fine results.

Excellent Support

SUPPORTING the star are such popular favorites as Francis McDonald, who plays "Jimmie Norton," the leading male role, James Gordon, Betty Bouton, Eugene Burr and Mary Warren.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



8951

SHIRLEY MASON *in* "The Final Close-Up"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8951, illustrated on page 2 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.



3958

SHIRLEY MASON
"The Final Close-Up"
A Paramount Picture

Your Exchange has ten stock heads of Shirley Mason, in electro or mat form, suitable for use with any Shirley Mason picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8958, illustrated on page 2 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Cast and Story of "THE FINAL CLOSE-UP"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Shirley Mason's New Photoplay

A Paramount Picture

Dainty Shirley Mason a Department Store Clerk in Her Latest Starring Vehicle, "The Final Close-Up"

Star Starts Trouble When She Pretends to Faint on a Hot Day, But After Several Harrowing Experiences With Thieves, all Turns Out Well

NORA NOLAN works in the basement of Featherstone's, a large New York department store. On one of New York's hottest days, in order to get a little rest, she pretends to faint and is carried up to the rest room. The doctor prescribes a vacation, but Nora, having only four dollars and some cents, is up against it.

Jimmie Norton, a reporter, has been sent out by his boss to write a story on how the heat is affecting the residents. He sees Nora's predicament and writes a story about her, but is promptly fired by his editor because in his story he shows up Featherstone's, which is the paper's biggest advertiser.

Jimmie sympathizes with Nora and sends her $200 which his father, a wealthy contractor, had said would be the last cent he would give him until he mended his ways and started in the contracting business. Nora, not knowing from whence the money came, goes to Winchester-by-the-sea to have a good time on the money. Jimmie goes to the same resort to pitch in a ball team.

Emily Westerfelt-Moore, a society girl, arrives and puts up at the same hotel where Nora is staying. Emily meets Jimmie at a ball game and falls violently in love with him. Jimmie has seen Nora at one of the games and later calls Emily's attention to Nora, innocently revealing Nora's station in life by suggesting to Emily that she show the little girl a good time. Emily jealously takes advantage of this information and exposes Nora before all the guests and even tries to get the hotel manager to put her out, but Nora decides she is just as good as any of them and refuses to vacate.

While the guests are taking their daily dip in the ocean, Lloyd Gregory, a sneak thief who poses as an admirer of Emily, takes advantage of the occasion and rifles all the bathrooms, taking among other things, Nora's money. When the robbery is discovered, Lloyd suggests to Emily that Nora must be the thief.

Emily sees a chance to spoil Nora's chances with Jimmie and goes to Nora's room while she is out and plants some jewelry, but before she can get out again, Nora returns and finding Emily in her bathroom, locks her in. She leaves Emily a prisoner while she goes to the ball game. After the game Jimmie bids Nora good-bye as he has to go home to see his mother who is ill. Nora returns to her room. The Manager and guests come up to accuse Nora of the robbery, whereupon she unlocks the bathroom and exposes Emily. Emily, being unable to explain her presence in Nora's room, is forced to take sides with Nora and say she is not guilty.

Nora, having no money, offers to work for the hotel manager to pay her bill. He sets her at washing dishes. That night, while resting near an old boat, she overhears Gregory and an accomplice plot to rob the hotel safe. About midnight, Gregory and his man gag the clerk and start to open the safe. The lid of a wall seat nearby raises and Nora noiselessly stands up from her hiding place under the seat and with an upraised heavy frying pan in her hand, threatens to cave in the head of either one that moves.

At this moment, Jimmie, returning, enters the hotel, accompanied by his father, who, hating society girls and being advised by Jimmie of what a splendid girl Nora is, had come to meet her. The rogues are caught after a tussle and the hotel is aroused.

Jimmie takes Nora out on the veranda anl proposes, but when it is revealed by their ensuing conversation that it was he who sent her the $200 and that he is the son of a rich man, she refuses him. But father has not been asleep, and convinced of the high quality of the girl's character, kisses her repeatedly, then says: "That's what happens!"

Jimmie is still undecided what to do, but Nora, who has always been a movie fan, looks at him shyly and tells him that in the movies they have what they call the "final close-up." Jimmie gets the idea and takes her in his arms, but the movies aren't in it with the real life "final close-up" that he and Nora then proceed to execute.

"THE FINAL CLOSE-UP"

THE CAST

Nora Nolan.....SHIRLEY MASON
Jimmie Norton, a Reporter
Francis McDonald
Patrick Norton.....James Gordon
Emily Westervelt-Moore..Betty Bouton
Lloyd Gregory.....Eugene Burr
Maisie Smith.....Mary Warren

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



SHIRLEY MASON
in "The Final Close-Up"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8955, illustrated on page 4 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8956, illustrated on page 4 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.



SHIRLEY MASON
in "The Final Close-Up"
A Paramount Picture



SHIRLEY MASON
in "The Final Close-Up"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8953, illustrated on page 4 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Shirley Mason (in electro or mat form) that are suitable for use with any Shirley Mason picture.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

Exclusive Stories
For Photoplay Editor
From ..... Theatre

A TELEGRAM is just a little piece of yellow paper, but when it tells you that your brother is back in the good old U. S. A. after being in France for a year and a half, it looks like a regular ray of golden sunshine.

At any rate that is the way Mrs. Sidney Drew felt when she received a yellow slip announcing that her brother, Lieut. H. H. McVey had arrived in Philadelphia on the Northland, and was going West to see her.

Lieut. McVey was one of those who was already impatiently waiting when Uncle Sam sent out his first call. He entered an aviation training camp and came out with his commission of Lieutenant, and then went right across anxious to drop a few bombs in close proximity to the Kaiser.

Before going into service, Lieut. McVey acted as secretary to Mrs. Drew, and often appeared in pictures with his sister.

* * *

Tommy McFarland once faced Ad Wolgast and came near winning the world's championship; now Tommy is appearing in Paramount-Sennett comedies. He faced the title-holder without a quiver, but he was scared stiff when the director ordered him to kiss a girl the other day in a scene. "Nothing doing," said Tommy, wildly. It was finally compromised by permitting him to kiss the pretty maiden on the cheek. After it was over he wiped the cold perspiration from his brow and said, "Gee, I'm going to quit this job and go back to fighting." . . . A later dispatch says that Tommy is now acclimated, and is willing to kiss even when the camera isn't turning.

* * *

"East Lynne With Variations," a Paramount-Sennett comedy, represents one of Mack Sennett's mightiest blows at gloom. It has been a long time since this versatile producer, who has done more than his share of keeping the public in good humor, has evolved a more dynamic comedy, it is said, than this fast-stepping, breezy satire on the old "melodrammer" with which almost every man, woman and child is familiar.

Exclusive Stories
For Photoplay Editor
From ..... Theatre

WHEN Director James Cruze took his company to Eureka to film "The Valley of the Giants" with Wallace Reid as star, among others was Guy Oliver, who played the role of an Indian.

The ability of Mr. Oliver to disguise himself in a manner that defies detection and would do credit to Nick Carter or any other of the famous quick change artists of fiction or the stage, has been commented upon many times, but it is doubtful if ever before his makeup has been more natural.

In a little town near Eureka where the company stayed at the local "hotel" there is a bar, and on a warm day Mr. Oliver hied himself there to partake of needed refreshment. He found his way barred:

"We don't allow no Injuns in here," was the remark that greeted him.

"But I'm no Indian; I'm an actor," he explained.

"You're either a darn good actor or a bad Injun," was the retort. "Anyhow, you can't get nothin' to drink here."

Mr. Oliver had to get the director to vouch for him before he could quench his thirst.

"What sacrifices we have to make for art," he observed, afterward.

* * *

Pepper, the wonderful maltese cat who is one of the stars in the Paramount-Sennett comedies, has an instinct for assistant directors. Unlike Teddy, the dog, Pep has no fondness for playacting. She knows every assistant director on the lot and sprints for the roof whenever one approaches. The other day a prop boy was promoted to be assistant director. Until that day he had been a pal of Pepper's, but some feminine instinct gave her the hunch. She took one look at him and far away for hers.

* * *

A burlesque of the German spy film which the public suffered during the war is offered in the latest Paramount-Flagg comedy; which tells much in its title, "Impropaganda."

Exclusive Stories
For Photoplay Editor
From ..... Theatre

ALL work in the Lasky studio was suspended for about four hours during the attempt to make a coyote howl for Lila Lee's Paramount picture, "Rustling a Bride." It was after midnight before the scenes could be taken.

The animal had been caged up all day long, and when the time came for him to be "taken", he was so happy at being freed that he refused to do anything but prance and frolic. He was chained on the set, the cameras and lights were fixed, and everyone waited anxiously for the necessary howling.

After an hour or two of waiting the animal was still joyous. Finally someone suggested that a coyote will always howl if the night is utterly silent. Irvin Willat, director, thereupon arranged that all work in the studio, clear down to the carpenters in the far-off work rooms, should cease. Soon a dead silence fell. But this didn't help.

After another hour of waiting someone suggested a violin. The property man was sent for it. He reported that there wasn't one in the studio. All he could find was an accordion.

Mr. Willat took this instrument, and stationing himself near the coyote, began to play doleful tunes. After half an hour, the coyote registered the complete criticism, raised his head and howled.

Then the crowd went home.

* * *

Lieut. Tom Forman, well-known actor in many Paramount pictures prior to the war, has been re-engaged by Famous Players-Lasky Corporation under a two-year contract to play juvenile leads, in forthcoming productions at the Lasky studios. The contract takes effect immediately upon his release from the army, which, it is believed, will be in the near future.

* * *

Marguerite Clark has a splendid vehicle in "Come Out of the Kitchen," a Paramount version of the successful play in which Ruth Chatterton became famous on Broadway.



SHIRLEY MASON *in* "The Final Close-Up"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8950, illustrated on page 6 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.



SHIRLEY MASON *in* "The Final Close-Up"

A Paramount Picture

Your Exchange has ten stock heads of Shirley Mason (in electro or mat form) that are suitable for use with any Shirley Mason picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8952, illustrated on page 6 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Catch Lines from "The Final Close-Up"

For Use of Exhibitors in Their House Organs, For Slides Circulars, Letters or Other Forms of Exploitation

"A Frying Pan" may not be the best weapon in the world but it served to capture the crooks when wielded by dainty Nora Nolan."

* * * *

"Do you know what a 'close-up' is? See "The Final Close-Up" at the . . . . . theatre to find out. It's a Paramount with Shirley Mason as star."

* * * *

"Sometimes they call it the "clinch"—it is generally the final close-up. You know—when the sweethearts embrace, after all their troubles are over. Well, that's the way "The Final Close-Up" ends. It is a Paramount picture at the . . . . . theatre, with Shirley Mason as star."

* * * *

"She wanted a rest, the department store was a hard place, so Nora Nolan pretended to faint. She got her rest and a vacation—with a sweetheart to boot. See "The Final Close-Up" at the . . . . . theatre. Shirley Mason is star and it is a Paramount."

* * * *

"Have you ever been dog-tired, hardly able to stand up? That's what the girls in the department stores sometimes have to contend with. Think of it when you get peevish some time, because your change is slow in coming, or you can't find just what you're looking for. See "The Final Close-Up" for particulars—a Paramount picture with Shirley Mason, at the . . . . . theatre, this week."

Advertising Suggestions on "The Final Close-Up"

Little souvenirs in the shape of frying pans might be given to patrons with a tag attached with these words:

> "This was the weapon that Nora used to capture the crooks. See "The Final Close-Up" Paramount picture starring Shirley Mason at the . . . . . theatre."

A unique advertising idea would be to have envelopes enclosing imitation bills for $200 sent to prospective patrons as follows:

> "This is the anonymous gift that took Nora Nolan to the sea-shore. You may see what happened by visiting the . . . . . theatre to witness "The Final Close-Up" with Shirley Mason —a Paramount picture."

8957



SHIRLEY MASON
in "The Final Close Up"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8957, illustrated on page 8 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8959, illustrated on page 8 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.



SHIRLEY MASON
in "The Final Close-Up"
A Paramount Picture



SHIRLEY MASON in "The Final Close-Up"
A Paramount Picture

Your Exchange has ten stock heads of Shirley Mason (in electro or mat form) that are suitable for use with any Shirley Mason picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8954, illustrated on page 8 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

GRAND AUDITORIUM



IF Shirley had kept it in the "First National Bank" he'd never have learned of her little masquerade.
But she took it out and thereupon hangs the predicament of the girl who wanted to live "the way they do in the 'movies'."

ALSO
J. Montgomery Flagg's Satirical Comedy
"Welcome, Little Stranger"



Jesse L. Lasky ... presents

SHIRLEY MASON

in

"The FINAL CLOSE-UP"

A Paramount Picture

By Royal Brown—Scenario by Julia Crawford Ivers Directed by Walter Edwards

SHE thought her life would be grand if things went for her "the way they do in the "movies."
Suddenly things did go that way and—
Come to see, won't you? It's great!

ALSO

"Fatty" Arbuckle in
"THE BANK CLERK"
Paramount-Arbuckle Comedy

AUDITORIUM

Jesse L Lasky *presents*

SHIRLEY MASON

"The Final Close-Up"

A Paramount Picture

By Royal Brown—Scenario by Julia Crawford Ivers
Directed by Walter Edwards



PIKERS!

HERE'S the pair registering love at the final close-up, just as the director told them to.

Circumstance, the big director, had made this girl a "movie bug." She wanted to live just as they live "in the movies."

Did she get her wish? Did she!!! Oh boy, oh boy! She lived a life and had thrills that make the ordinary movie "she-ro" look tame. Get in to see this one, you movie fans! It'll tickle your lust for thrills, suspense and heart-interest.

You think you know the movies, do you? Well, come and learn a few things more!



SPECIAL ADDED ATTRACTIONS

"Fatty" Arbuckle in "The Bank Clerk"

Paramount-Arbuckle Comedy

Paramount-Burton Holmes Travel Picture

Special Music

Latest News Weeklies

Advance Press Stories on "The Final Close-Up"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Shirley Mason's New Photoplay

A Paramount Picture

"THE FINAL CLOSE-UP" STORY OF THE FILMS? NO! REAL LIFE YARN!

Title of Shirley Mason's New Photoplay Has Double Application

ONE might believe when one sees the title, "The Final Close-Up," the new Paramount picture starring Shirley Mason which will be shown at the .....theatre next....., that the photoplay deals with the adventures of a moving picture actress in a studio—but that is a wrong impression.

"The Final Close-Up" is a story of the adventures of a little department store girl clerk who had no money but lots of pep and determination. On one of New York's hottest days she gets a vacation by pretending to faint. She goes to a seaside town and puts up at the best hotel, stirring up all kinds of excitement among the high society people who have quarters there.

The hotel is robbed and when it is learned that she is a department store clerk, she is suspected, but she places the blame where it belongs by catching the rogues herself, armed with nothing more than an iron skillet.

Her sweetheart proposes to her and she reminds the boy that in the movies they have what they call "the final close-up." He then takes her in his arms.

The scenario is by Julia Crawford Ivers from the story of Royal Brown. In the cast are Francis McDonald, James Gordon, Betty Bouton, Eugene Burr and Mary Warren

REAL GIRL HEROINE! CAPTURES 2 CROOKS WITH A FRYING PAN!

Shirley Mason Accomplished Rare Feat in New Film "The Final Close-Up"

SHIRLEY MASON, the diminutive and dainty star who plays the leading role in "The Final Close-Up," her latest Paramount picture, has had many "screen" adventures, but she declares this is the first time she has ever been assigned to capture a couple of thugs with an iron frying pan.

The picture, which will be shown at the.....theatre next .....presents Miss Mason in the role of Nora Nolan, a department store clerk, who spends her vacation at a seaside town. At the hotel where she stays there is a man named Gregory who was there presumably in the train of Emily Westervelt-Moore, a society girl, but who actually is a thief. A robbery occurs and little Nora, whom they have discovered is just a working girl, is accused.

To show them that she is innocent, Nora captures the rogues in the act of robbing the hotel safe, her only weapon being an iron frying pan.

Supporting the star is Francis McDonald, who plays the leading male role. James Gordon, Betty Bouton, Eugene Burr and Mary Warren are all well cast. Walter Edwards directed and James C. Van Trees turned the camera. The scenario was written by Julia Crawford Ivers from an original story by Royal Brown.

SHIRLEY MASON IS A BRAVE STORE GIRL IN "THE FINAL CLOSE-UP"

Dainty Star Has Delightful Role in Her Latest Photoplay

IN "The Final Close-Up," Shirley Mason's new Paramount picture, the star plays the part of a poor little girl who works in a department store. On a terribly hot day, she pretends to faint in order to be relieved. The doctor orders a vacation but little Nora is in a quandary as she has no money.

But Jimmie Norton, a reporter, had seen her predicament and sends her two hundred dollars without letting her know who sent it. She takes the money, goes to a seaside town and puts up at the swellest hotel. But Jimmie also comes to that town and when Emily Westervelt-Moore, a society girl, sees that Jimmie is impressed with little Nora, she is jealous, and on learning from Jimmie that Nora works in a department store, she lets the whole world know it.

A thief, posing as an admirer of Emily, robs the place and suspicion is turned to Nora, but by a clever ruse she clears herself and in the end nails the crooks themselves when they attempt a second robbery. Holding a frying pan over their heads until help arrives, the rogues are captured. Jimmie proposes and Nora consents, and that's where the "final close-up" comes in. It will be shown at the..... theatre next.....

Walter Edwards directed the picture. James C. Van Trees was the cameraman and Francis McDonald, James Gordon, Betty Bouton, Eugene Burr and Mary Warren round out the cast.

PLENTY OF ACTION IN "THE FINAL CLOSE-UP"

Shirley Mason Kept Busy in Her New Photoplay

ENOUGH action to suit the most strenuously inclined will be found in "The Final Close-Up," Shirley Mason's new Paramount picture, which was directed by Walter Edwards and which will be shown at the..... theatre next..... In the role of the department store clerk, so many things happen to Miss Mason that she has a difficult time keeping up with events.

First, she pretends to faint on a hot day in order to get a vacation. The next day she receives an anonymous gift of two hundred dollars. Not knowing from whom it comes, and finding it impossible to return it, she uses it to meet the expense of a vacation.

At the fashionable seaside resort to which she goes, she meets a young newspaper man who falls in love with her, but just as things are going well she is accused of theft. By clever strategy she gets herself out of this mess, but her own money is stolen, and she has to go into the kitchen and wash dishes for her board bill.

Finally, however, she catches two thieves, gets back her own money and the jewels of the other guests, and finds things clear sailing in her love affair with Jimmie, who, it turns out, was the anonymous donator of the two hundred dollars.

Francis McDonald plays Jimmie, the newspaper reporter. Others in the cast are James Gordon, Betty Bouton, Eugene Burr and Mary Warren.

"The Final Close-Up" a Hit

HAVE you seen Shirley Mason in "The Final Close-Up" which is packing the..... theatre at every showing this week? It is a beautiful picture and filled with action from start to finish. The picture has been finely produced and the support is excellent.

STRONG PLAYERS IN "THE FINAL CLOSE-UP"

Shirley Mason Well Supported in Latest Photoplay

A REMARKABLY well-chosen cast supports Shirley Mason, the peppery little Paramount star in her next gloom chaser, "The Final Close-Up," in which she plays the role of Nora Nolan, a little department store clerk and which will be shown at the..... theatre next.....

Playing the leading male role is Francis McDonald, who had an extensive career on the stage, both vaudeville and dramatic, as well as on the screen. As Jimmie Norton, the young reporter, who falls in love with Nora, Mr. McDonald is said to render excellent support.

James Gordon plays the part of Patrick Norton, Jimmie's radical old father. Betty Bouton as Emily Westervelt-Moore, a society butterfly, is said to render a perfect characterization. Eugene Burr as the thief, and Mary Warren as "Maisie Smith" also lend able support.

The story, written by Royal Brown, appeared in the Red Book Magazine for September, 1918. The adaptation was made by Julia Crawford Ivers. Walter Edwards directed the production and James C. Van Trees was responsible for the photography.

Shirley Mason Scores

SHIRLEY MASON, the dainty Paramount star, has scored a triumph at the..... theatre this week in her new starring vehicle, "The Final Close-Up". The photoplay is a charming one and well worth seeing. Francis McDonald is the leading man.

FINE COMEDY ROLE FOR SHIRLEY MASON

Paramount Star's New Picture is "The Final Close-Up"

A LIGHT comedy role with lots of pathos in it is portrayed by Shirley Mason in her new Paramount picture, "The Final Close-Up" which comes to the..... theatre for.....days beginning next..... The young star has the part of a little department store clerk.

On the hottest day of the year she becomes so tired that she pretends to faint in order to get a vacation. She gets $200 from an anonymous source. Then things start happening, and they eventually end with happiness for all.

Miss Mason has had many winsome roles, but never one which gave her such opportunities to win her audiences as this one. Her characterization is particularly appealing, and later on, when the comedy element comes to the fore, her clever work brings many laughs.

Walter Edwards directed the picture from the story by Royal Brown, which appeared in the Red Book. Julia Crawford Ivers did the scenario. In the supporting cast are Francis McDonald, who has the leading male role, James Gordon, in a character part, Betty Bouton, Eugene Burr and Mary Warren.

Captivating Photoplay

SHIRLEY MASON'S new Paramount photoplay, "The Final Close-Up", is a captivating photoplay and is drawing large audiences at every showing at the..... theatre this week. Francis McDonald, who plays opposite the star heads an unusually capable supporting cast.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

The Most Important Part of Any Photoplay



THE Most Important Part of the Picture—as every woman knows—is what is known as "the final close-up." Though this pose is practically the same in every production, no fan in the world would think a picture complete without it. It is the **sine qua non** of the moving picture; it's the good cup of coffee that makes a meal complete, be the main feature of the meal chicken a la King, or corned beef and cabbage. Above is a typical pose; also it is the final close-up in "The Final Close-Up," Shirley Mason's latest Paramount.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "THE FINAL CLOSE UP"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

One Sheet .....10 cents each
Three Sheets .....30 cents each
Six Sheets .....60 cents each
Twenty-four Sheets .....$1.75 each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .....12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them.

8x10 black and white, 8 in set.....60 cents
11x14 sepia, 8 in set, per set.....60 cents
22x28 sepia, scene or star.....40 cents
22x28 colored female star.....60 cents
22x28 black and white star.....75 cents
8x10 photo of star, can be used for all other productions of this same star, each..10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen, so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper.

One column layout cut.....15 cents each
Two column layout cut.....25 cents each
Three column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:

Slides will increase the interest in this production, if you use them in advance of play date.

12 cents each

THUMB NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .....15 cents each
Also line drawings.....20 cents each

Paramount and Artcraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

Film Trailers .....$3.00 each

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Final Close-Up"

.....1919

Dear Miss Williams:

What's the most important part of the five-reel feature?

Honestly, no matter whether it's a crackajack mystery, or a Bill Hart rough-rider, or a comedy drama, isn't that little old final close-up the big thing?

"The Final Close-Up" is the name of Shirley Mason's latest Paramount picture. It comes here..... for a run of.....days.

Now, it isn't a story of the moving picture studios. It's the story of a little department store clerk who was a picture fan.

And she wondered why things didn't happen to her as they did to people "in the movies".

Then, all of a sudden, things did begin to happen. First she went on a vacation, just as folks did in the movies.

It wound up in great shape--with "the final close-up" passed by Father, who acted as the Board of Censors.

A very moving picture--it will move you to tears, and then it will make you chuckle all over. Do come!

Sincerely yours,

Manager.....

POST CARDS ON "THE FINAL CLOSE-UP"

Exhibitors will be wise to mail at least one of these Postals to their patrons

.....1919

Dear Miss Williams:

The final close-up is the most important part of any picture, isn't it? You know it, and we know it, and the producers know it.

"The Final Close-Up" is the name of Shirley Mason's latest Paramount picture, which comes here next.....for a run of.....

Wait till you see the final close-up of "The Final Close-Up"!

Sincerely yours,

Manager.....

.....1919

Dear Miss Williams:

"The Final Close-Up" is the fine title they have given Shirley Mason's latest Paramount picture, which comes here to-day.

It's a fine title because of the appeal of the final close-up in the movies; but "The Final Close-Up" doesn't wait for the final close-up for its punch. It starts off like a bear and winds up with a bear-hug! Do come!

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Play Date	Order No._____ Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Each .12	1 Col. .15	2 Col. .25	3 Col. .35	1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor)_____

(Address)_____

ADVERTISING POSTERS FOR "THE FINAL CLOSE-UP"

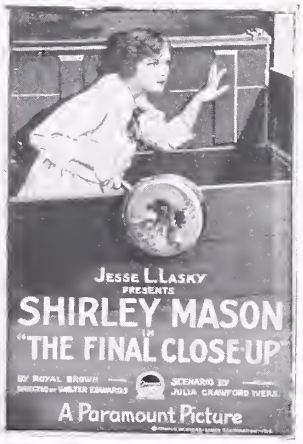
Always Obtainable at your Exchange



One Sheet



Six Sheet



One Sheet



Three Sheet



Three Sheet

Cover Your Town with this Paper and You Will Fill Every Seat at Every Performance

Two-Reel Comedies To Make Your Program 100% Efficient

Paramont-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Centre
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays to Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops the Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
Never Too Old
Rip & Stitch, Tailors
East Lynne With Variations
The Village Smithy
Reilly's Wash Day
The Foolish Age
The Little Widow

Paramount-Arbuckle Comedies

The Butcher Boy
A Reckless Hero
The Rough House
His Wedding Night
Oh, Doctor!
Fatty in Coney Island
A County Hero
Out West
The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out
Love

Paramount-Drew Comedies

Romance and Rings
Once a Mason
The Amateur Liar

Paramount-Flagg Comedies

Hick Manhattan
Romance and Brass Tacks
Tell That to the Marines
Independence, B'Gosh
Beresford of the Baboons
Perfectly Fiendish Flanagan, or the Hart of the Dreadful West
Impropaganda
One Every Minute
The Last Bottle

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 8

The Busher

Scheduled Release Date: **18 May 1919**

HELPS THAT REALLY HELP YOU TO PUT ACROSS

CHARLES RAY

IN

"THE BUSHER"

By Earle Snell—Scenario by R. Cecil Smith—Directed by Jerome Storm—Photographed By Chester Lyons

Presented and Supervised by Thomas H. Ince

A Paramount Picture

ADVERTISING LAYOUTS

BILLBOARDS AND POSTERS

ADVANCE PUBLICITY STORIES

CURRENT PUBLICITY & "SHORTS"

SCENE CUTS FROM PRODUCTION

MATERIAL FOR YOUR PROGRAM

NEWSPAPER STORY MATS

STILLS, SLIDES, STAR CUTS

ETC.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for?

A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?

A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?

A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories?

A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined?

A. Yes. See the "story mat." shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?

A. A mat, is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?

A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats. to newspapers?

A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"

A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"

A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?

A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?

A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?

A. At your Exchange.

Q. When do I get accessories at your New York office?

A. Never. When you send to us we are compelled to reforward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?

A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

AD CUTS and MATS

Talks With Exhibitors on Charles Ray and His New Paramount Picture, "The Busher"

CHARLES RAY is one of the most popular of screen stars. He has an unusually large following of screen fans, and every picture in which he appears is bound to attract handsome patronage. Wide-awake exhibitors are aware of this and to this is due, in great measure, the popular and ever increasing demand for Ray photoplays.

Charles Ray, Star

THERE are few, if any, of the younger screen stars who enjoy a wider popularity than Charles Ray, one of the best-known of the Thomas H. Ince's galaxy of stars in Paramount pictures. Mr. Ray is an actor of ability, whose metier is the portrayal of rugged manly roles; and if in the course of the story he has to fight a red-blooded battle in defense of principle or a distressed woman, the better he likes the characterization. Hence it is that all of his photoplays are signalized by virility of action, strength of story, dramatic interest and exceptional heart appeal. Mr. Ray's screen portraits make an imposing gallery of notable impersonations, many of which will live in motion picture annals as among the most artistic of their class thus far presented. His characterization in his latest photoplay, "The Busher," will enhance his popularity, for it will appeal directly to every votary of the national game.

Prof. Earle Snell, Author

PROF. EARLE SNELL, of the University of California, is author of "The Busher." He has provided Mr. Ray with a typical Ray vehicle, vibrant with the romance of the small town, bush league baseball and wholesome country life. After "The Busher" sweeps the country, it is safe to say that there will be an enormous demand for more of Professor Snell's screen stories.

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R. Cecil Smith, Scenarist

R. CECIL SMITH, the scenarist who adapted "The Busher" for the screen, is a capable photo-playwright who has many picture successes to his credit. Mr. Smith has done much brilliant work, and in his latest production his skill is constantly in evidence.

An Excellent Story

BEN HARDING is a hired man in the employ of Deacon Nasby, a baseball fan, and Harding's claim to fame is due to his ability to pitch ball. He is in the box with the Brownville team when a train is obliged to lay over on which the Blue Sox are proceeding to a nearby city. Manager Steve Brady and his players watch the amateur game and they are amazed by the skill displayed by Harding. A few weeks later Brady sends for Harding to join the Blue Sox and before leaving Harding tells Mazie, his sweetheart, that after he has amassed a small fortune he will come back for her. But when Harding reaches the city he gets chesty and falls into the hands of an adventuress. He loses his form on a holiday, when most of the residents of Brownville have gone to the city to see him play, and Brady pulls him out of the box and tells him he is through. Harding returns to Brownville and asks the Deacon for his old job, and gets it. Brady confers with the Deacon and when Brownville is in for the championship game of the Bush League, Harding is asked to pitch just as the ninth inning is to be played. He refuses until the Deacon tells him that Mazie's brother has bet all of her savings with which she hoped to pay off the mortgage on her home. He enters the box and saves both the Brownville team and Mazie's home. Brady sends for him again and life again holds much in store for the busher and his faithful sweetheart.

Jerome Storm, Director

JEROME STORM is an experienced film director and his work in the new Paramount-Thomas H. Ince picture, "The Busher," directed by him under the supervision of Mr. Ince, is faultless. He has directed numerous successful photoplays with credit to himself and Paramount.

Strong Support

MR. RAY is excellently supported in this photoplay. His leading woman is Colleen Moore, a delightful actress, while the principal men's roles are in the capable hands of Jack Gilbert, Jay Morley and Otto Hoffman, all players of reputation and skill.

Chester Lyons, Photographer

A WIZARD with the lens is Chester Lyons, whose "shots" in "The Busher" are things of beauty that will live long in the memory. Mr. Lyons has done much excellent work in the past, but none more notable than that he displays in his latest effort.



Thos. H. Ince presents CHARLES RAY in "The Busher"
A Paramount Picture



Thos. H. Ince presents
CHARLES RAY
in "The Busher"
A Paramount Picture

Your Exchange has ten stock heads of Charles Ray, in electro or mat form, suitable for use with ny Charles Ray picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut 8790, illustrated on page 2 of 'The Busher' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut 8798, illustrated on page 2 of 'The Busher' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Cast and Story of "THE BUSHER"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Charles Ray's Latest Photoplay

A Paramount Picture

Charles Ray's New Paramount Picture, "The Busher" Has Baseball Atmosphere

Famous Star Is a Twirler Who Becomes Too Chesty For His Own Good, Nearly Loses His Sweetheart and Almost Wrecks His Career

BEN HARDING is a hired man in the country with an exceptionally fine control of his throwing arm. He sustains the baseball reputation of Brownville, but to him the most important thing in life is the admiration of Mazie, the village belle.

A washout on the railroad obliges the Limited to lay over in Brownville for a few hours, and the Blue Sox climb out for a stretch. An amateur baseball game is being played a short distance away and they wander over to see the "Bushers." Manager Steve Brady is astonished at the remarkable pitching of Ben Harding and a few weeks later sends for him to join the Blue Sox.

When Ben leaves he tells Mazie that as soon as he wins a small fortune he will come back for her. But the city and an adventuress, Goldie by name, inflates the chest of the young country boy so much that Steve Brady believes it time to knock out his conceit. On a holiday, most of Brownville comes to the city to see Ben and the rest of the Blue Sox win. In the pitcher's box, Ben loses his nerve and after he "passes" a few men, Brady pulls him out and tells him he is through. Of course, Goldie throws him down.

When completely down and out Ben returns to Brownville and asks Deacon Nasby for his old job as hired man, swearing he will never play another game of baseball. But Steve Brady keeps an eye on him, and concludes it is about time to bring him back to the big league, so he holds a secret conference with Deacon Nasby, who, despite his religious connections, is an ardent baseball fan.

Brownville is in for the championship game of the bush league and at the beginning of the ninth inning, the team is on the verge of ignominous defeat. The Deacon urges Harding to go in and pitch, but Ben holds to his oath of abstinence. Then the Deacon tells him he has to go in as Mazie's brother has taken all the money with which they intended to pay off the mortgage on her home, and bet it on Brownville.

So Harding enters once more the pitcher's box and saves for Brownville the game and for Mazie her home. Then he is told that his discharge from the professional team was merely a matter of discipline because he was too chesty and that he was wanted back again. So Ben agrees to go back, but never again does he forget the faithfulness and devotion of Mazie.

Mr. Ray is supported by Colleen Moore, Jack Gilbert, Jay Morley, Otto Hoffman and several hundred minors. The picture was directed by Jerome Storm under the supervision of Thomas H. Ince. The story was written by Earle Snell and was picturized by R. Cecil Smith.

"The Busher"

THE CAST

Ben Harding.....CHARLES RAY
Mazie Palmer.....Colleen Moore
Jim Blair.....Jack Gilbert
Billy Palmer.....Jay Morley
Deacon Nasby.....Otto Hoffman

PRESS ✕ *Charles Ray Scores Big Success in "The Busher"* ✕ REVIEW

TO see any picture starring Charles Ray is a delight, but to see him in "The Busher," his latest Paramount picture, is a privilege which, once enjoyed, cannot be forgotten in a hurry. This was the verdict of the audiences that greeted this meritorious production at the ——— Theatre yesterday.

This is a capital story of the small town baseball player who migrates to the city and, finding himself more than usually prosperous as a member of a big league team, gets chesty and is dropped from the roll to teach him a lesson. There is an excellent love story which holds the interest to the final scene.

The picture was finely produced and the supporting company, headed by Colleen Moore, is far above the average. The picture scored a decided hit.



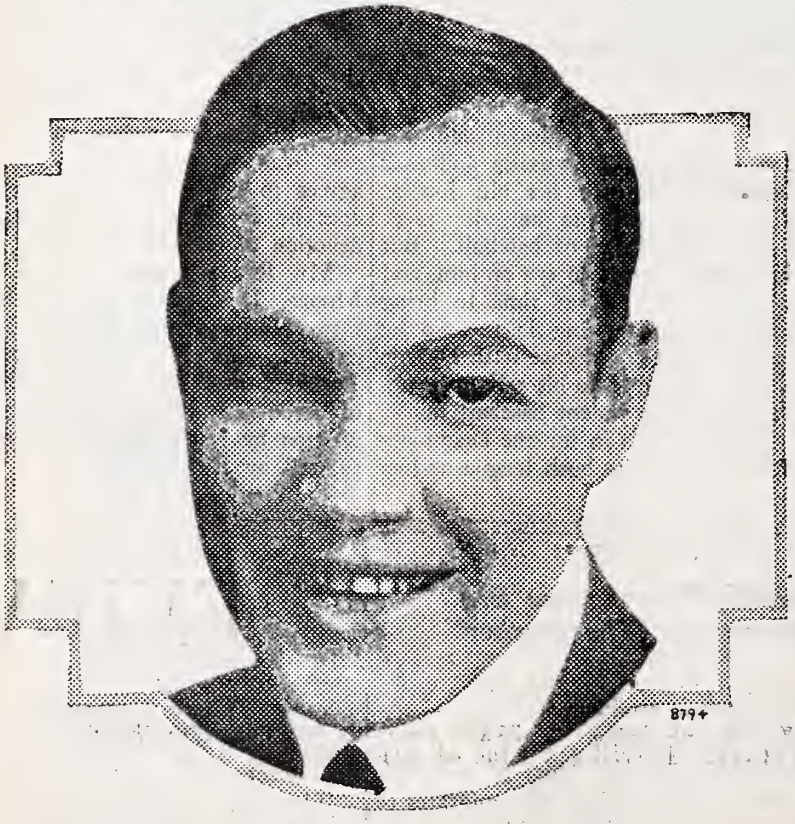
When you order this illustration for your news columns tell your Exchange that you want "Production Cut 8795, illustrated on page 4 of 'The Busher' press book." Specify whether you want an electro or a mat.

Thos. H. Ince presents
CHARLES RAY
in "The Busher"
A Paramount Picture



When you order this illustration for your news columns tell your Exchange that you want "Production Cut 8794, illustrated on page 4 of 'The Busher' press book." Specify whether you want an electro or a mat.

Thos. H. Ince presents
CHARLES RAY
in "The Busher"
A Paramount Picture



When you order this illustration for your news columns tell your Exchange that you want "Production Cut 8794, illustrated on page 4 of 'The Busher' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Charles Ray, in electro or mat form, suitable for use with any Charles Ray picture.

Thos. H. Ince presents CHARLES RAY in "The Busher"
A Paramount Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

ADVERTISING SUGGESTIONS

In all write-ups and advertisements take advantage of the prestige established for the name of the producer THOMAS H. INCE, and for the trade-mark, PARAMOUNT.

Play up big the name and picture of the star, Charles Ray. Among the still photographs to be obtained at the Paramount Exchange will be found a full length figure of Charles Ray in the character pose of a "Bush League" ball player. A large cut of this would adapt itself well to the advertisement.

Use newspaper space freely allowing a liberal quantity of white space in your advertisements to set off the reading. Use some snappy catch line. The following are suggested for your consideration:

CATCH LINES FROM "THE BUSHER"

It has the snap, the pep and the thrill of a ten inning tie game with your favorite in the pitcher's box. See "The Busher" at the————theatre next————

Charles Ray surely puts a big laugh right over the home plate in this baseball photoplay story. Which will be shown at the————theatre next————.

How a little country girl's love brought back a baseball pitcher's nerve and won him fame and happiness, is shown in the "The Busher" which comes to the ————theatre next————.

How a pretty girl's heart gets all tangled up in three baseball games and really wins the "rubber" for her own home town, will be shown at the———— theatre next————when Charles Ray's new photoplay "The Busher" will be shown.

"The Busher" is a big American love drama, founded on the great national sport and presents Charles Ray in a new and delightful role. See it at the———— theatre next————.

Suggestions to Exhibitors

If you have a league baseball team in your city, get the written endorsements of captain, manager and popular players to use in your advertisements.

Give a special performance for your baseball team or city league team or entertain them at the first performance.

Get the sporting editors on the newspapers to attend the private showing or first performance and get them to review the picture on the sporting page in the language of a baseball reporter.

You might start long enough in advance to hold a "Bush League" tournament in your city, offering a loving cup as the prize for the winning team and entertain that team on the opening night, with a parade and appropriate ceremonies for the presentation of the cup.

For a street banner or traveling wagon advertise big baseball game for "The Blue Sox" vs. "Brownville," Charles Ray pitching for the bush team, to be seen at your theatre on specific date.

Carry a special adv. on the sporting pages in your newspapers about this wonderful baseball story. It will get a lot of new patrons.



Thos. H. Ince presents CHARLES RAY *in* "The Busher"
A Paramount Picture



When you order this illustration for your news columns tell your Exchange that you want "Production Cut 8791, illustrated on page 6 of 'The Busher' press book." Specify whether you want an electro or a mat.

8792

When you order this illustration for your news columns tell your Exchange that you want "Production Cut 8792, illustrated on page 6 of 'The Busher' press book." Specify whether you want an electro or a mat.

Thos. H. Ince presents
CHARLES RAY
in
"The Busher"
A Paramount Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items may also be used to advantage in your house programme.

Exclusive Stories
For Photoplay Editor
From.....Theatre

NEW YORK'S lower East Side, exactly as it is on warm spring days, was reproduced with the greatest exactitude at the Lasky Hollywood Studio for Cecil B. DeMille's new Artcraft picture, "For Better, For Worse." Three blocks were constructed in the big exterior lot of the studio, and so accurate was the reproduction that no spectator could know, were it not announced, that the streets were merely settings.

Pavements were laid, and cement sidewalks. The buildings along the sides of the streets include every sort of place seen in the slums of the metropolis. There are a pawnshop, several saloons, a cheap photographer's gallery, a second-hand bookstore, dentist's office, bakeshop, laundry, restaurant, motion picture theatre, etc.—all in working order and complete in all details.

Several hundred people, East Side types, were employed for the scenes, and besides there were three big horse trucks, several motor trucks, push-carts and automobiles. The finished scenes depict in a completely illusive way, it is said, a busy morning in the district. Although only a few scenes are shown, the set was among the most elaborate ever constructed in the studio.

* * *

"Direction is the main thing, next to the story itself," said Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in the course of an interview recently. "The public is rapidly becoming acquainted with the fact that when Cecil B. DeMille, D. W. Griffith, Thomas H. Ince, Maurice Tourneur, or some other master of screencraft directs a picture, that picture must not be passed by."

* * *

While in Chicago, Mr. and Mrs. Sidney Drew were the guests of Judge Hugo Pam, of the Superior Court. In "Squared," a Paramount-Drew comedy, there is a court scene, and with her insistence on correct details, Mrs. Drew had Judge Pam describe the technical routine of the courtroom and just how a judge should act, what were the duties of a bailiff, how the prisoner's were examined, the duties of a jury, and so forth. So if the details in "Squared" aren't absolutely correct, you can make your kicks to Judge Pam.

Exclusive Stories
For Photoplay Editor
From .....Theatre

THERE are few better known dogs anywhere than Teddy, the famous Great Dane, appearing in the Paramount-Mack Sennett comedies. His side partner is that celebrated feline, "Pepper," both of whom appeared in "Reilly's Wash Day," which was directed by Hampton del Ruth.

* * *

The latest bi-monthly luncheon at Christophers', Los Angeles, held by the Theatre Owners Association of Southern California, had as guests of honor Bryant Washburn and Shirley Mason, Paramount stars. Adam Hull Shirk, West Coast publicity director, accompanied Mr. Washburn and Miss Mason.

* * *

One of the most disconcerting situations ever put into a photoplay is said to be contained in Dorothy Gish's latest Paramount picture, "Peppy Polly," when the heroine, after planning with the judge of the juvenile court to be sentenced to three months in a reformatory, so she may obtain evidence of graft in the institution, comes into court and finds the wrong judge on the bench.

* * *

Edna Mae Cooper, one of the charming young actresses, who is frequently seen in Paramount and Artcraft pictures, is about to embark on a journey. Oddly enough, while it will take her over land and sea, into strange lands and among strange folk, she will not have to stir out of her comfortable little Hollywood bungalow to make the journey.

In a word, she has undertaken to read 100 novels, selected and listed in the local branch of the public library. She has read the first of the series, which is arranged alphabetically by authors. It starts with James Lane Allen's "A Kentucky Cardinal," is followed by a Balzac novel, and so on down to Zangwill.

* * *

Charles Ray's Paramount picture, "The Sheriff's Son," found the well-known star in an unusual Western setting, but the picture has been as well received as those showing Ray in the usual farm boy roles. Which proves his versatility. William McLeod Raine wrote the story, which was picturized by J. G. Hawks. Chester Lyons worked behind the camera and Victor Schertzinger directed.

Exclusive Stories
For Photoplay Editor
From.....Theatre

ARRANGEMENTS for a big Spring Drive on the part of the producing forces of the Famous Players-Lasky Corporation are now well under way. Catherine Calvert, the popular screen star, whose exceptional work in "Fires of Faith," the Salvation Army Special, has created enthusiasm among those who have already viewed the film, has begun work on "The Career of Katherine Bush," the famous Elinor Glynn novel, the sale of which has run over 1,100,000 copies. R. William Neill is directing.

* * *

Bryant Washburn's newest Paramount comedy, "Something To Do," is a picture of the speedy variety. Maximilian Foster, one of the most brilliant magazine writers in the country, wrote the story.

* * *

Cecil B. DeMille took Milton E. Hoffman, studio general manager at the Lasky plant, for a ride in his aeroplane the other day. Mr. Hoffman enjoyed it tremendously. "I like to get away from things once in a while," he explained, "even if I have to come down to earth finally. And I don't mind even that—if I don't come down too suddenly."

* * *

Did you know that Charles Ray, the Ince star in Paramount pictures, was once in vaudeville? And that he once traveled with a musical comedy show?

* * *

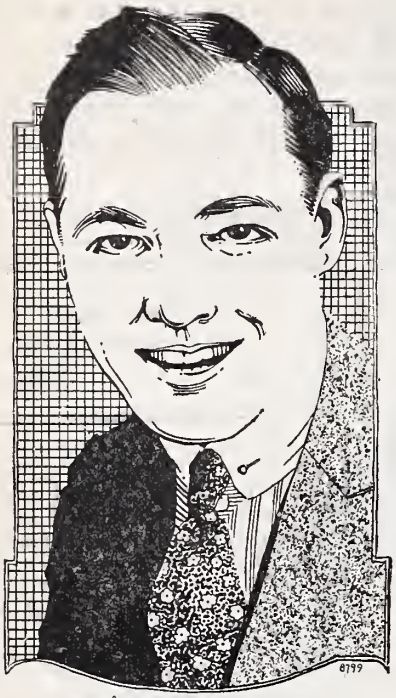
Dorothy Dalton, the Ince star, is in New York where she plans to rest a bit and then make a picture for Paramount.

* * *

Lovers of the style of interior decoration and furnishings distinctive of the so-called after-Colonial period of American architecture will be delighted, it is said, with the settings of Marguerite Clarke's new Paramount picture, "Come Out of the Kitchen." Director John S. Robertson is known as a stickler for correctness of detail and is said to have fairly outdone himself in this production.

* * *

One of the coming Sennett comedies has a croquet game between Ben Turpin and Charlie Lynn, which convulsed every one who worked in the picture. On account of Ben's crossed eyes, no one could tell what his intentions were about the ball.



Thos. H. Ince presents
CHARLES RAY
in "The Busher"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut 8799, illustrated on page 8 of 'The Busher' press book." Specify whether you want an electro or a mat.



When you order this illustration for your news columns tell your Exchange that you want "Production Cut 8797, illustrated on page 8 of 'The Busher' press book." Specify whether you want an electro or a mat.

Thos. H. Ince presents
CHARLES RAY
in "The Busher"
A Paramount Picture



Thos. H. Ince presents CHARLES RAY in "The Busher"
A Paramount Picture

Your Exchange has ten stock heads of Charles Ray, in electro or mat form, suitable for use with any Charles Ray Picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut 8793, illustrated on page 8 of 'The Busher' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



Thos. H. Ince *presents*

CHARLES RAY

in

"The Busher"

A Paramount Picture



A RATTLING story of the earthy diamond where men glory in fame one moment and are engulfed by the bitter condemnation of friends, even sweethearts, the next.

Added Feature

"BERESFORD *of the* BABOONS"

Paramount-Flagg Comedy

STRAND

THEATRE



Thos. H. Ince *presents*

CHARLES RAY

in

"The Busher"

A Paramount Picture

By Earle Snell — Scenario by R. Cecil Smith — Directed by Jerome Storm

Photographed by Chester Lyons — Supervised by Thomas H. Ince

HE had everything that Christy Mathewson had in his palmiest days—except Christy's speed, curves and brains. But he had nerve—and that won for him the game and the girl.

Special Added Attraction

"Beresford of the Baboons"

Paramount-Flagg Comedy

All Week — Beginning Sunday

STRAND

Broadway at Main Street

CRITERION

Broadway and Main Street — **Five Shows Daily: 1-3-5 — 7 *and* 9**

THOS. H. INCE *presents*

Charles RAY



IN

"The Busher"

A Paramount Picture

By Earl Snell — Scenario by R. Cecil Smith
Directed by Jerome Storm — Photographed by Chester Lyons
Supervised by Thomas H. Ince

He'd Have Made Ty Cobb Look Like a Raw Rookie

AFTER he took the "girl cure."
But before that —

He kept sending 'em over and they kept knocking 'em down so fast that the score-keeper got writers' cramp trying to keep track of the damage.

The umpire got tongue-tied calling "Ball!" and "Safe!" and finally they sent him back to HER, a thousand miles from where Big League ball is played.

That's where the fun starts!

That's what you ought to see!

Thos. H. Ince presents

CHARLES RAY

in

"The Busher"

A Paramount Picture



By Earle Snell — Scenario by R. Cecil Smith — Directed by Jerome Storm
Photographed by Chester Lyons — Supervised by Thomas H. Ince

He Became the Local Christy Mathewson Because of a Girl!

HE never knew it, but she was pitching that game—his arm was just going through the motions. His heart wasn't in the job at first; he never got it back since the Blue Sox chased him back to the "bushes."

But when he looked at her appealing face in the grand-stand he felt his old salary wing take on new life and he pitched as he had never pitched before.

Then Ty Cobb wouldn't have run up his world-famous record if this boy had been in the box!

All Week — Beginning Sunday — Con. 11 to 11

Added Attractions

Mr. & Mrs. Sydney

DREW

in

"HAROLD, LAST *of the* SAXONS"

Paramount-Drew Comedy

Paramount-Bray Pictograph

RIVOLI

Monument Square

Advance Press Stories of "THE BUSHER"

To be Sent to the Newspapers Immediately Prior to and during the Display of Charles Ray's Latest Thomas H. Ince Photoplay

A Paramount Picture

CHARLES RAY BATS 1000 IN HIS LATEST FILM "THE BUSHER"

Story of Paramount Star's New Photoplay will Delight Baseball Fans

TO speak in the parlance of baseball, which furnishes the atmosphere of his latest story, Charles Ray bats an average of 1,000 in "The Busher," the new Thomas H. Ince-Paramount picture, which will open an engagement at the ———— Theatre for ———— days, next ————.

The story concerns a youth in a small town who is gifted with a remarkable throwing arm and attracts the attention of a league manager. He is promoted into professional baseball, but suffers a noticeable affliction of inflated chest and falls down on the job, just when all his home folks are at the game to see his wonderful pitching.

He takes an oath never again to play, but to save his sweetheart's home, which is jeopardized by her brother's betting, he goes again to the pitcher's slab and wins the season's "rubber" for his own home town. There is a pretty love story and the picture sparkles with humor throughout.

The situations are novel and refreshing. It will tickle the lovers of the great American game, for there are some subtle bits of diamond satire. It is especially interesting to those who saw Ray in his previous baseball picture, "The Pinch Hitter," in which he turned the tide of events at the bat.

He is supported by Colleen Moore, Jack Gilbert and Otto Hoffman. The story was written by Earle Snell, picturized by R. Cecil Smith, and directed by Jerome Storm.

SMALL TOWN BASKET SOCIAL FEATURE OF NEW RAY PHOTOPLAY

Celebrated Paramount Star has Most Congenial Role in "The Busher"

THE romance, the joys and sorrows of a small town basket social form an interesting incident in Thomas H. Ince's latest Charles Ray Paramount picture, "The Busher," which will be seen at the———— Theatre for ———— days, commencing next ————.

There is decided novelty in this basket social, however, in the method adopted of disposing of the lunches to bidders. On the stage of the town hall a big white sheet is stretched with a string light behind it. As each basket is offered for sale, the owner steps between the light and the sheet and the bidders get a silhouette of the young lady.

Charles Ray, as Ben Harding, sets out to buy the basket of Maggie Palmer, and she has told him in advance she will wear a big ribbon in her hair. The old maid of the community, smitten with Ben, gets an inkling of the design and arranges her hair ribbon in the same way. Ben bids his last nickel good-bye, all the money he has saved for a new baseball mit and wins the lemon instead of his sweetheart. Maggie is then carried off by Ben's bitter rival.

Some remarkable photography was secured of this big gathering with the counterlights throwing shadows on the screen. The picture was directed by Jerome Storm, under the supervision of Thomas H. Ince. Colleen Moore plays the part of Maggie, and others in the cast include Jack Gilbert, Jay Morley and Otto Hoffman.

SIGNIFICANT TITLE HAS CHARLES RAY'S FILM "THE BUSHER"

Famous Thos. Ince-Paramount Star a Ball Tosser in His Latest Photoplay

QUITE significant is the title, "The Busher," given the Thomas H. Ince-Paramount photoplay, with a baseball atmosphere, which comes to the ———— Theatre for ———— days, commencing ————.

Charles Ray portrays the title role. He appears first as a baseball twirler in the bush league. His regular business is being hired man for Deacon Nasby, and his Sunday baseball playing has to be done on the quiet. The Blue Sox of the professional league laid over in Brownville by a washout on the railroad, see the country boy's throwing and he becomes a member of the big team. Success inflates his chest and he forgets the fervid promises he made a little country girl before he left and falls for the wiles of the city vampire.

On the particular day that all Brownville comes to see him pitch, his overconfidence proves his undoing and he is taken from the game in disgrace. The city girl "throws him down." The only one giving him any sympathy is the little girl from the hick town. He goes back to his job as hired man resolved never again to throw a baseball. Curiosity, however, makes him climb a tree to see the rubber game of the bush league.

When Deacon Nasby discovers him in the ninth inning and tells him all is lost if he doesn't pitch, he refuses. But when told his sweetheart's brother has bet all her money on the game, he goes into the pitcher's box and saves the day. Then, of course, he is hired back by the manager of the city league, and his love affair prospers.

COLLEEN MOORE IS NOTABLE ACTRESS

Supports Charles Ray in Play "The Busher"

COLLEEN MOORE, leading woman for Charles Ray in the Thomas H. Ince-Paramount photoplay, "The Busher," which will be shown at the ———— Theatre next ————, is a winsome young miss of eighteen years. She was born in Port Huron, Mich., and was educated at a convent in Tampa, Fla., where she was graduated in music which she later studied in the Detroit Conservatory of Music.

She was featured in the screen version of James Whitcomb Riley's "A Hoosier Romance." Other photoplays in which she has appeared were "The Bad Boy" and "An Old-Fashioned Young Man," in which she supported Robert Harron, and "Hands Up!" in which she played opposite Wilfred Lucas. She has a delightful role in "The Busher."

Gilbert Talented Player

JACK GILBERT, who plays the part of the wealthy young snob of the hick town in support of Charles Ray in "The Busher," the latest Thomas H. Ince-Paramount picture, which is on view at the———— Theatre this week, is a capable player. He supported Frank Keenan in "The Sin Ye Do"; Enid Bennett in "Happiness"; Charles Ray in "The Millionaire Vagrant"; Louise Glaum in "Golden Rule Kate"; William S. Hart in "The Devil Dodger," and Enid Bennett in "The Mother Instinct." Prior to his screen career, Mr. Gilbert played in stock with the Baker Players at Portland, Oreg.; the Baker Players, Spokane, and with the Forepaugh Stock, Cincinnati, Ohio.

Fine Ray Picture

ONE of the finest photoplays in which Charles Ray, the popular Paramount star, has been seen this season is "The Busher," which is packing the ———— Theatre at every showing. It is a worth-while picture and is filled with many exciting moments.

THOS. H. INCE UPSETS TRADITIONS AGAIN

Producer Buys "The Busher" From College Professor

THOMAS H. INCE, the noted producer, has upset picture calculations again. He purchased for Charles Ray a story written by Prof. Earle Snell, of the University of California.

It has been urged that the rules of the screen technique were so distinctive that an outsider could not produce an acceptable script. Mr. Ince has found the exception that possibly proves the rule.

The story that comes from the halls of learning is not a heavy drama. It is a typical Charles Ray vehicle with country life, bush league baseball and small town romance. The continuity of the story was written by R. Cecil Smith.

The character provided for Mr. Ray is that of a hired man who develops a great pitching "wing" and attracts the attention of a professional manager. He goes to the big city, but gets chesty and is given his walking papers. He returns to his home town much subdued, vowing he will never play ball again, but is forced into a home game later when his sweetheart's brother has staked all their money on the game. He goes in and wins.

Colleen Moore is Mr. Ray's leading lady in this Paramount-Ince picture which will be seen for ————days at the ———— Theatre, commencing ———— next. The supporting company is excellent.

Strong Ray Picture

CHARLES RAY'S latest Ince-Paramount photoplay, "The Busher," is attracting large audiences at the ———— Theatre this week. It is a strong photoplay and has been well received by delighted spectators. The support is exceptionally strong, Colleen Moore being leading woman. The story will interest all baseball as well as motion picture fans.

RAY THROWS 3 BALLS AND WINS 3 TURKEYS

Star Is Baseball Player in New Film "The Busher"

CHARLES RAY, whose latest feature, "The Busher," will be shown at the ———— Theatre next ————, turned the laugh on the megaphone man of Ballahoo Boulevard, at Venice of America, recently. With a crowd of friends he went down to the great Pacific Ocean resort and was immediately spotted by a "try-your-luck man." The man urged him to win a turkey by throwing three baseballs at a mark.

Thinking it a good joke, Ray's friends urged him on and so he started throwing. He won three turkeys straight and then the ballahoo man begged him to transfer his activities to a competitor. Mr. Ray had for three months been practicing pitching for scenes he was to make as a baseball twirler in "The Busher." Colleen Moore is the leading woman.

Ray a Pinch Hitter

IN "The Busher," which is the bill at the ————Theatre this week, Charles Ray is presented as a pinch pitcher in a baseball game. Many screen fans will remember his decided success as a pinch hitter in the photoplay by that name, and those who have seen this latest production say the star gives a much better characterization of the twirler than he did as the sticker at the plate. He is first seen as a bush league player and then as a professional, finishing his career as an outlaw player back in his home town, when he saves the game in the ninth inning.

Great Baseball Picture

CHARLES RAY'S latest Paramount photoplay, "The Busher," which is doing a turn-away business at the ———— Theatre this week, is a great baseball picture, which all may see with delight and profit. Mr. Ray has the role of a bush league pitcher, whose adventures in love and on the diamond are most thrilling. Colleen Moore is his leading woman.

12 HINTS TO EXHIBITORS

On the Exploitation of "THE BUSHER"

Almost every city or town in the country has its corps of baseball fans, writers, players and enthusiasts; therefore,

1 Let your patrons know that "The Busher," starring Charles Ray is a story of the small town Bush League and you will pack your theatre at every showing.

2 Invite all players, baseball writers and editors to a special showing of "The Busher" at your theatre before or during the run of Charles Ray's picture.

3 Why not hire a 'bus or motor truck, place placards upon it and with music discoursed by a band, bring the crowd of baseball players to your theatre?

4 Show the results of National and American League games on a score-board outside your door. This will surely attract the "fans" of your town. Your local telegraph office can 'phone you the results.

5 Try to secure advertising space on or near the score-board that your newspaper maintains for baseball followers.

6 Try to get your advertising or at least, small announcements on the baseball page of your newspaper.

7 Try to get testimonials about the picture from some ball-players of local fame. Use them in your advertisements or on special cards.

8 The neighborhood of the ball park is the logical place for a heavy use of posters.

9 Borrow or rent space in the window of your sporting goods store for announcement cards about the picture.

10 Distribute circulars announcing the picture during the afternoon game at the ball park. Some of the postcards and advertisements in this press book are suitable for this purpose.

11 Try to get a well known member of your team to come to your theatre and tell the audience how he would "steal second with the bases full."

12 Make liberal use of this press book.

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Busher"

.....1919

Dear Mr. Bevin:

Batter up!

Wow! Ain't that a grand and glorious feelin', as Mr. Briggs would say?

The war is over and Baseball comes back to its own as the National Game. Nobody cared much about it last year. There wasn't any fun in shrieking from the bleachers when the boys were over there.

But now! Look out, you umpire, if you value your life!

Slide, Kelly, slide!

Where's De Wolf Hopper, the only man who can recite "Casey at the Bat" with the proper emotional emphasis?

Hopper is probably watching Charles Ray in his latest Ince-Paramount production, "The Busher." It comes here next.....for a run of.....days.

Bring the family along, too. But please don't throw pop-bottles at the screen. Remember the umpire is human, though he is undoubtedly cock-eyed.

And watch Charlie's curves break right over the pan!

Sincerely yours,

Manager.....

POST CARDS ON "THE BUSHER"

Exhibitors will be wise to mail at least one of these postals to their patrons

.....1919

Dear Mr. Bevin:

Are you a baseball fan?

Then bring your enthusiasm along and root for Charles Ray, the Ince-Paramount star, in his latest picture, "The Busher," which comes here.....for a run of.....days.

"The Busher" is possessed of as zippy a curve you ever saw. Lots of speed--but no control. He's dead from the neck up.

Until--but that's when he ceases being a busher. This yarn leads the league, we'll say.

Sincerely yours,

Manager.....

.....1919

Dear Mr. Bevin:

To-day opens the baseball season--as far as we're concerned.

Charles Ray comes here to-day in his latest Paramount picture, "The Busher," which is a yarn of the celebrated National Game.

It'll get you up cheering --that's how good every inning--beg pardon, reel--is.

And the women will be able to understand it without a diagram!

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "THE BUSHER"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One Sheet..... 10 cents each
Three Sheets..... 30 cents each
Six Sheets..... 60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes.
12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10 black & white, 8 in set..... 60 cents
11x14 Sepia, 8 in set.....per set 60 cents
22x28 Sepia, scene or star..... 40 cents
22x28 Colored female star..... 60 cents
22x28 Black & White star..... 75 cents
8x10 photo of star, can be used for all other productions of this same star.....each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1-column cuts..... 15 cents each
Three 2-column cuts..... 25 cents each
Two 3-column cuts..... 35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column..... 25 cents each
Two column.....40 cents each
Three column..... 90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut ..... 15 cents each
Two-column layout cut..... 25 cents each
Three-column layout cut..... 35 cents each

MATS OF LAYOUTS FREE:

The mats of the above layouts are furnished by your exchange for those who can use them—FREE

SLIDES:

Slides will increase the interest in this production if you use them in advance of play date.. 12 cents each

THUMB-NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen ..... 15 cents each
Also line drawings..... 20 cents each

Paramount & Artcraft trade mark cuts are furnished in sizes from 1 to 5 inches and are FREE.
Film Trailers..... $3.00 each

ASK YOUR EXCHANGE FOR HERALDS

FOR UP TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MR. EXHIBITOR: HERE IS AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

Wherein Adam Hesitates About Biting



WE don't know who the young lady is who is trying to vamp Charles Ray, but apparently she is trying to work the game that made Eve famous. But, somehow, it looks as though the Adam in the case had decided not to bite. Maybe he saw Eve just before he saw the apple. At any rate, ungentlemanly though it be, we don't blame him. Or it may be that the young lady is endeavoring to show Charlie how to pitch an outcurve, for he plays as a pitcher in his coming Paramount picture, "The Busher."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TODAY IT IS FREE!

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange _____ Street _____

City _____

Date _____

Exhibitors' Advertising Accessory Order Blank

Play Date	Order No.---------- Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet	3 Sheet	6 Sheet	24 Sheet	Roto 1 Sheet	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W.	Single Sepia Scenes or Stars 22x28	Photos of Women Stars in Colors 22x28	Half Set Sepia Scenes 8-11x14 and Lobby Cards	Black and White 8-8x10 and 1 Card	Black and White Star Photos. 22x28	Black and White Star Photos. 8x10	Two Reel Comedies Sepias 6-11x14 & Lobby Card	Each	1 Col.	2 Col.	3 Col.	1 Col.	2 Col.	3 Col.	Circle Star Thumbnail Specify Fine or Coarse Screen	
		.10	.30	.60	1.75	.12	1.60	.40	.60	.60	.60	.75	.10	.50	.12	.15	.25	.35	.25	.40	.90	.15	

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

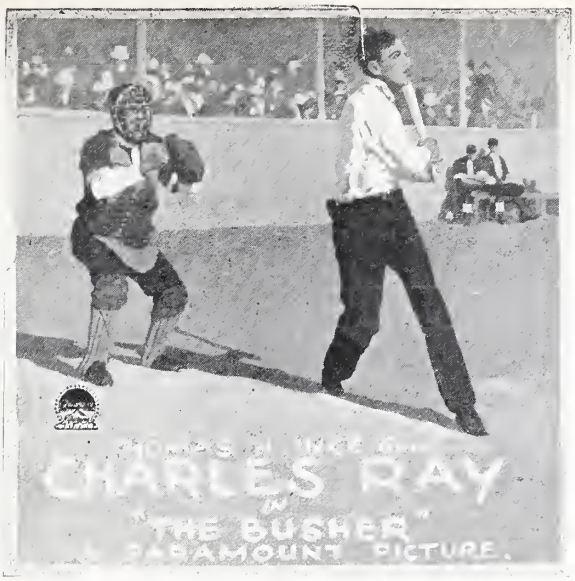
Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

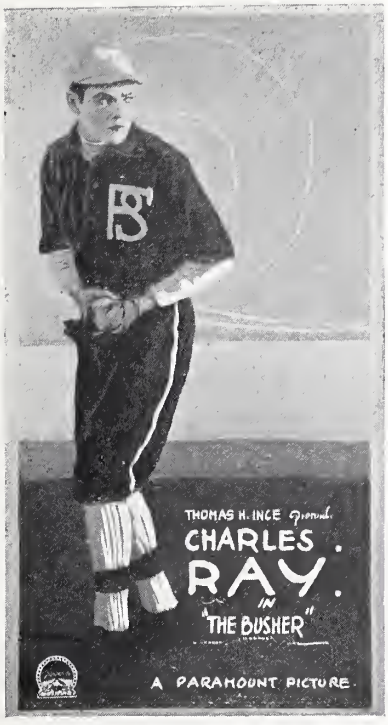
$_____

(Name of Exhibitor)

(Address)



SIX SHEET



THREE SHEET

How to Advertise

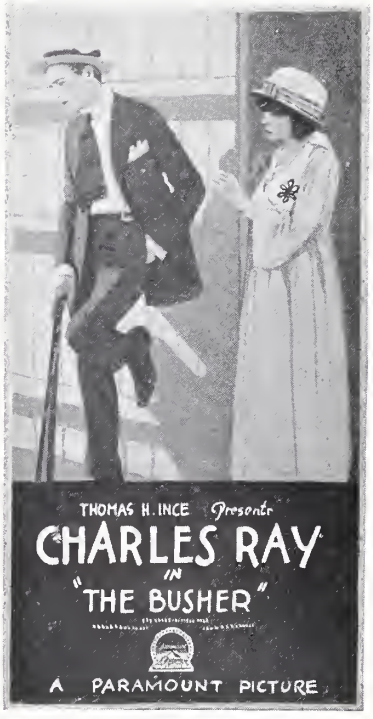
Charles Ray

IN

"THE BUSHER"

Big!

But How?

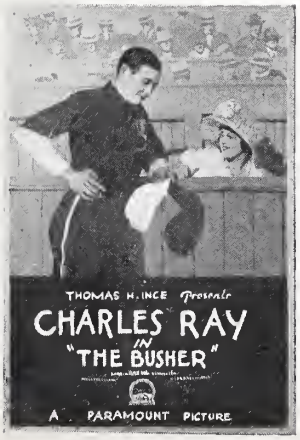


THREE SHEET

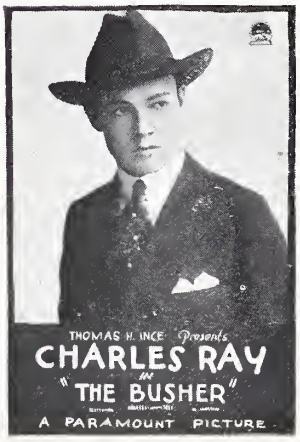
Use These Posters

—1 SHEET—3 SHEETS—6 SHEETS—

All over town! Everywhere! That's the way to turn 'em away—every show.



ONE SHEET



ONE SHEET

A Paramount Picture



CHARLES RAY

THOMAS H. INCE *Presents*

CHARLES RAY *IN* "THE BUSHER"

By EARLE SNELL
Scenario by
R. CECIL SMITH
Directed by
JEROME STORM



Photographed by
CHESTER LYONS
Produced by
THOMAS H. INCE





PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 9

The Haunted Bedroom

Scheduled Release Date: **25 May 1919**



Thomas H. Ince *presents*

Enid Bennett

in

"The Haunted Bedroom"

By C. Gardner Sullivan
Photographed by George Barnes

Directed by Fred Niblo
Supervised by Thomas H. Ince

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

Paramount Pictures

ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for?

A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?

A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?

A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories?

A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined?

A. Yes. See the "story mat." shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?

A. A mat, is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?

A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats. to newspapers?

A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"

A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"

A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?

A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?

A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?

A. At your Exchange.

Q. When do I get accessories at your New York office?

A. Never. When you send to us we are compelled to reforward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?

A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

AD CUTS and MATS

Some Essential Facts Regarding Enid Bennett and Her New Paramount Photoplay, "The Haunted Bedroom"

BRIEF as has been her connection with motion pictures in this country, the time has been long enough to permit her to establish herself firmly in the hearts of screen fans. Her wide popularity, won by native talents and conscientious effort, serves to make all of her photoplay vehicles attractions of sterling value to every exhibitor.

Enid Bennett, Star

ENID BENNETT is an Australian by birth and she entered upon her stage career in the Antipodes. On her arrival in this country a few years ago, she was engaged by Henry Savage to play "Modesty" in "Everywoman." When Thomas H. Ince saw her in this production he instantly signed her for a protracted engagement in motion pictures under his direction. That's the story in a nutshell. Since her appearance a year ago she has appeared in numerous picture successes, the latest being "Partners Three," "Happy Though Married" and "When Do We Eat?" Her artistry soon gained for her a wide audience of admirers who will look forward to her appearance in "The Haunted Bedroom" with pleasurable anticipation. That their hopes will not suffer disappointment in the quality and enjoyableness of her characterization in this delectable production may be safely predicted.

C. Gardner Sullivan, Author

SERVING his apprenticeship as a newspaper reporter, C. Gardner Sullivan was eminently qualified for motion picture scenario work, and his brilliant success in that field has advanced him to the front rank of American photo playwrights. When one considers Mr. Sullivan's reportorial experiences, it is not surprising that he should have utilized one of these as a plot for "The Haunted Bedroom," of which he is author and scenarist. Anything Mr. Sullivan does, is well done, as his previous efforts amply prove.

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Unique Mystery Story

BETSY THORNE, a reporter employed on a New York newspaper, is assigned by her editor to investigate a mysterious "ghost" story regarding which he had received information. The alleged ghost is reported to have reappeared at Whispering Oaks, an estate in the South, once the property of a man who killed his wife in jealous rage and then slew himself. The report is that the ghost was seen walking about the graveyard at the Oaks, and that a brother of the woman who recently took possession of the place had disappeared. Betsy goes to the Oaks and on a train from Richmond learns that a New York detective had been employed to solve the mystery of the ghost and disappearance of the man. When she gets to the Oaks she discovers that reporters are barred, but she meets a girl who has an employment bureau's letter of introduction to the Arnolds, and frightening the girl away with the ghost story, she assumes her place and enters the house of mystery as a maid. She meets Dr. James Dunwoody, who loves Dolores Arnold and whom he hopes to wed as soon as her brother is located. Dr. Dunwoody has a son, Roland, with whom Betsy falls in love and the young man is suspected by his father of being implicated in the mystery of Arnold's disappearance. Betsy sees the alleged ghost and when she tells of it, Miss Dolores orders her to be locked up in her room. She climbs out of the bedroom window, corners the ghost, discovers the missing man and exonerates the suspected youth. He, in turn, admits his love for Betsy and there is no mystery as to what these young persons purpose to do in future.

Fred Niblo, Director

FRED NIBLO is one of the best-known directors in the country, and his admirable work in directing "The Haunted Bedroom" proves his worth. Mr. Niblo is Enid Bennett's husband, and it must be admitted that his direction of her professionally is all that the most exacting taste could demand. Mr. Niblo's experience as actor and stage director was most extensive and this affords him a decided advantage over many other directors with lesser qualifications.

George Barnes, Photographer

GEORGE BARNES, who photographed the scenes of "The Haunted Bedroom," belongs to that small and exclusive class identified with Paramount and Artcraft pictures, known as "wizards of the lens." Mr. Barnes has done excellent work in the past, and his "shots" in this production, made under the direction of Thomas H. Ince, stamp him as an artist of the finest quality.

Splendid Support

MISS Bennett has been provided with an excellent supporting company in this production. The cast includes such well-known players as Jack Nelson, Lloyd Hughes, William Conklin, Joe Anthony, Harry Archer, Otto Hoffman and Dorcas Mathews. Mr. Hughes is the leading man.

Production Cuts, Actual Size and Screen, Just As They Will Look In Your Newspapers



Thos. H. Ince presents ENID BENNETT *in* "The Haunted Bedroom"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8940, illustrated on Page 2 of 'The Haunted Bedroom' press book." Specify whether you want an electro or a mat.



Thos H. Ince presents ENID BENNETT *in* "The Haunted Bedroom"

A Paramount Picture

Your Exchange has ten stock heads of Enid Bennett (in electro or mat form) that are suitable for use with any Enid Bennett picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8944, illustrated on page 2 of the 'The Haunted Bedroom' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

"THE HAUNTED BEDROOM"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Enid Bennett's Latest Photoplay

A PARAMOUNT PICTURE

Enid Bennett a Reporter Who Unearths a Ghost in Her Latest Photoplay "The Haunted Bedroom"

Mystery Story of Unusual Interest Provides Charming Paramount Star With Role of Exceptional Dramatic Force

THE story opens in the editorial rooms of a New York newspaper, where there comes to the managing editor a "query" on a New Richmond story that the "ghost" has reappeared at the estate of "Whispering Oaks." There has been a legend in the South that once in this home, a husband, suspecting his wife of unfaithfulness, murdered her and then killed himself.

Since then, so the rumor goes, his ghost continually haunts the place, seeking the man who ruined his home. The telegram received at the newspaper office declares the ghost has been seen again wandering about the family graveyard and that the brother of a woman who recently took possession of the place has mysteriously disappeared.

The editor calls Betsy Thorne, his girl reporter, tells her to jump the first train for Richmond and ferret out the ghost mystery. Betsy isn't overjoyed with the assignment, but her professional pride prevents her turning it down and she starts. When she reaches Richmond she overhears the sheriff ask another passenger if he is Detective Wells from New York.

She learns the detective has been employed to solve the mystery and also hears that with a strong guard all newspaper reporters have been kept off the place. Providence throws in Betsy's path a means of entrance. A girl who arrives on another train timidly asks her if she can direct her to the home of Dolores Arnold. With the ghost story she frightens this girl away and retains the employment bureau's introduction that had been given the maid.

Thus she enters the home of mystery as a maid. There she finds Dolores Arnold mourning the disappearance of her brother. She leans trustingly on her neighbor, Dr. James Dunwoody, who confesses to the detective that he is in love with Miss Arnold and intends to marry her as soon as her brother is found. He has a son, whose movements about the house on the night of the disappearance, direct suspicion to him. Even his own father is inclined to believe the boy is involved in the mystery.

Betsy Thorne makes a study of the people and that night actually sees the ghost in the family graveyard and later encounters it in the dim light of what is known as the chapel bedroom. In her fright she tells the other inmates of the house she has seen the ghost. She is told by the mistress of the house that she has no right wandering about the place at night.

Miss Dolores tells her old negro servant, the only one that has had courage to remain in view of the ghost stories, to lock Betsy in her room that night. The girl reporter has fallen in love with young Dunwoody, who, she believes, is falsely suspected, and determines to solve the mystery.

She climbs out of her bedroom window and reaches the ground by means of the vines that cover the side of the building. She presses the old negro servant into her cause and cleverly solves the mystery right under the nose of the New York detective. She corners the ghost, discovers the woman's missing brother and exonerates the suspected youth, who, in turn, confesses his love, and the big ghost problem solved, there is no mystery as to what are the plans of these two young people for the future.

"The Haunted Bedroom"

THE CAST

Betsy Thorne, a Reporter ..... **Enid Bennett**
Dolores Arnold ..... **Dorcas Mathews**
Daniel Arnold ..... **Jack Nelson**
Roland Dunwoody ..... **Lloyd Hughes**
Dr. James Dunwoody .. **Wm. Conklin**
John Wells ..... **Harry Archer**
Managing Editor ..... **Otto Hoffman**
Uncle Moseby Adams .. **Joe Anthony**



Thos. H. Ince presents
ENID BENNETT
in "The Haunted Bedroom"
A Paramount Picture

Your Exchange has ten stock heads of Enid Bennett (in electro or mat form) that are suitable for use with any Enid Bennett picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8947, illustrated on page 4 of 'The Haunted Bedroom' press book." Specify whether you want an electro or a mat.



Thos. H. Ince presents
ENID BENNETT
in "The Haunted Bedroom"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8949, illustrated on page 4 of 'The Haunted Bedroom' press book." Specify whether you want an electro or a mat.



Thos. H. Ince presents ENID BENNETT in "The Haunted Bedroom"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8942, illustrated on page 4 of 'The Haunted Bedroom' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR: — On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items may also be used to advantage in your house programme.

Exclusive Stories
For Photoplay Editor
From.....Theatre

GLORIA SWANSON, leading woman in Artcraft productions, is getting ready to welcome home her dad, who, though described by his daughter as the gentlest of men in home life, is a warrior by profession. He is none other than Capt. Joseph T. Swanson, who has fought through the late world war during the American participation therein. Captain Swanson is stationed in France at present, but expects soon to be released, and will come at once to Los Angeles to make his home with his daughter.

* * *

Capt. Albert A. Kaufman, A. E. F., formerly production manager of the 56th Street, New York, studio, of the Famous Players-Lasky Corporation, who is in charge of the cinematographic work of the American Army, believes he holds a traveling record for a single day. Writing from Treves, Germany, he says:

"Old-time actors kicked about one-night stands. The other day I made four countries in one day and ate in each, as follows: breakfast, near Sedan, France; lunch in Florenville, Belgium; coffee in Luxembourg; dinner in Treves, Germany. That's sure enough A. E. F. record."

* * *

The owner of a handsome country estate at Locust Valley, L. I., turned it over to John Barrymore as a personal favor to that actor during the screening of the Paramount picture, "The Test of Honor." Practically the entire cast of principals, including Mr. Barrymore, Marcia Manon, and Constance Bineny, made the trip. John S. Robertson directed, and Jacques Monteran was the camera man.

* * *

Hugh Ford has been resting after his arduous work in directing "The Woman Thou Gavest Me," the special produced by Famous Players-Lasky Corporation, based on Hall Caine's famous novel.

* * *

The return of "Fatty" Arbuckle to California, via the Southern route, was a triumphal journey for the big comedian who recently signed a $3,000,000 contract to appear in Paramount comedies. Washington, D. C., and Atlanta, Ga., each gave him a rousing reception.

Exclusive Stories
For Photoplay Editor
From.....Theatre

SEVERAL minor incidents marred the trip of the Artcraft players who went to Miami to make "The Witness for the Defense," starring Elsie Ferguson, but the work on the production itself was, nevertheless, successfully completed. Hotel accommodations were the poorest, the weather was fickle, some plates, developed by a local photographer, were destroyed—but, in spite of everything, the completed picture promises to be Miss Ferguson's best vehicle.

* * *

Charles Lynn, the Paramount-Sennett comedy star, always takes a Christian Science treatment preparatory to any great thrill through which he has to go. Several years ago he was badly hurt in the course of a motion picture and got "buck fever" as a consequence. This is a common experience of cow punchers soldiers and acrobats. Some times they get a bad fall and lose their nerve. Ben is one of the very few who have ever found a way to recover this lost confidence.

* * *

Interesting scientific information as to the birth and habits of tornadoes is presented in a recent Paramount-Bray Pictograph. E. D. Parmelee, of the Bray Studio staff, with the aid of animated drawings, illustrated how the terrific wind storms develop on the plains and carry destruction over wide areas. Tornadoes are formed, it is shown, by areas of superheated air breaking through cold air above, forming an aerial disturbance of great violence. The animated diagrams show that the damage to life and property takes place in the vacuum and not along the whirling edges of the tornado.

* * *

Ben Turpin, the Sennett comedian, says he learned to be funny by pulling taffy with country fairs back in Ohio. One day he tried to add a comic effect by pretending to make a swipe at somebody in the crowd. The somebody couldn't tell from his crossed eyes which way Ben intended to swipe. The result was that a hunk of hot taffy wrapped itself around the neck of the chief of police of Cincinnati. Ben found it convenient to leave town next day.

Exclusive Stories
For Photoplay Editor
From.....Theatre

THREE of the prettiest girls in the world appear in the Paramount-Sennett comedy—"When Love Is Blind." They are Marie Prevost, Phyllis Haver and Marvel Rea. Marie is a brunette. She is a little California girl of Canadian descent. Phyllis is a dazzling blond, who came from the corn fields of Kansas, tarrying by the way to study art in the Chicago Art Institute. Marvel was born on a California cattle ranch and is a thorough out-of-door girl. All three are wonderful little athletes, which seems to contradict the hot-house idea of pulchritude.

* * *

Four of the most capable comedians in the Mack Sennett organization appear in "The Village Smithy," a Paramount-Sennett comedy. They are Chester Conklin, Louise Fazenda, Jim Finlayson, and Kella Pasha.

* * *

Earl Kenton, the Sennett comedian, broke all records getting himself demobilized from soldier life into his old job. Kenton was in the artillery. He was discharged one morning at Camp Kearney, San Diego, five hours' ride from Los Angeles. At three o'clock that same afternoon he was working on a set with his make-up on.

* * *

Richard Jones, the Sennett comedy director, made a sensational debut in motion pictures. The first time he came into a studio, Mr. Sennett was working in a comedy with the late Fred Mace. On that day pie throwing was at its height. Somebody was trying to hit somebody else with a pie. They missed the mark every time. "Here," said Mr. Sennett, looking up and catching sight of Jones, "you try this." Mr. Jones, having been a star college baseball pitcher, got the pie, wound up the way they do, hoisted one leg toward the chandeliers; balanced himself on the other foot and let her go—zowie! The outdoor drop struck Mace in the eye and nearly knocked him out. Jones got a permanent job with the company, but they never asked him to throw any more pies. For safety's sake they put him in the chemical department.

Your Exchange has ten stock heads of Enid Bennett (in electro or mat form) that are suitable for use with any Enid Bennett picture.

8941



Thos. H. Ince presents ENID BENNETT in "The Haunted Bedroom"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8941, illustrated on page 6 of 'The Haunted Bedroom' press book." Specify whether you want an electro or a mat.

8943



Thos. H. Ince presents ENID BENNETT in "The Haunted Bedroom"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8943, illustrated on page 6 of 'The Haunted Bedroom' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

MR. EXHIBITOR: HERE IS AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

Pleasure Before Business



EVERY chance Enid Bennett gets she works away at her sculptures. This is a side line with the moving picture star, but she is so enthusiastic about it that she works in her dressing room at the Ince studios. Many a time while Director Fred Niblo is wondering where his star is she is riding her favorite hobby. Since Mr. Niblo happens to be her husband he can't always persuade her to drop her hobby when the camera is waiting. "Pleasure before business," answers Enid saucily, "and hobbies before hubbies." But she always relents, for she loves acting for the camera too. Her latest picture, a Paramount, is called "The Haunted Bedroom."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TODAY IT IS FREE!

8948



Thos. H. Ince presents
ENID BENNETT
in "The Haunted Bedroom"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8948 on page 8 of 'The Haunted Bedroom' press book." Specify whether you want an electro or a mat.

8946



Thos. H. Ince presents
ENID BENNETT
in "The Haunted Bedroom"
A Paramount Picture

Your Exchange has ten stock heads of Enid Bennett (in electro or mat form) that are suitable for use with any Enid Bennett picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8946, illustrated on page 8 of 'The Haunted Bedroom' press book." Specify whether you want an electro or a mat.

8945



Thos. H. Ince presents
ENID BENNETT
in "The Haunted Bedroom"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8945, illustrated on page 8 of 'The Haunted Bedroom' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



THOS. H. INCE
PRESENTS
ENID
BENNETT
"in THE HAUNTED BEDROOM"
A Paramount Picture

SHERLOCK HOLMES, Liquo and Burns, great man-hounds all, trailed MEN of flesh and blood.

But Enid Bennett, as a young newspaper woman, trails a ghost, a thing of shadows and empty ether, in "The Haunted Bedroom."

And she wins in a desperate gamble! Come to see this great mystery picture.

Extra Special Attraction

Paramount-Mack Sennett Comedy

"When Love is Blind"

AJAX



THOS. H. INCE
Presents

ENID
BENNETT
in
"The HAUNTED BEDROOM"
A Paramount Picture

By C. Gardner Sullivan
Photographed by Geo. Barnes

Directed by Fred Niblo
Supervised by Thos. H. Ince

ON the trail of a supernatural thing, yet with the ghost always menacingly following her, sickening her heart. A mystery to make a Sherlock Holmes quake, solved by a young newspaper woman.

Extra! Extra! Extra! Extra! Extra! Extra!

"Love's False Faces"

Paramount - Mack Sennett Comedy

CRITERION

CRITERION



Extra Special Attractions!

"Fatty" Arbuckle in "The Bank Clerk"

Paramount-Burton Holmes Travel Pictures

Special Music Soloists News Weeklies

ADVANCE PRESS STORIES *of*
"THE HAUNTED BEDROOM"

To be Sent to the Newspapers Prior to and During the Display of Enid Bennett's Latest Photoplay

A PARAMOUNT PICTURE

BELIEVE IN GHOSTS? HAUNTED BEDROOMS? NOT THIS BRAVE GIRL!

Enid Bennett, Girl Reporter, Clears Deep Mystery in "The Haunted Bedroom"

DO you believe in ghosts? Of course not, neither did Betsy Thorne, but if you saw a weird figure moving about in the dim light of a dilapidated graveyard, would you have the courage to try to solve the mystery?

That was the task assigned her as a girl reporter in the latest Thomas H. Ince photoplay, "The Haunted Bedroom," starring Enid Bennett, which comes as a Paramount attraction to the ———— Theatre for ———— days, commencing next ————

It was a mystery a detective couldn't ferret out; it baffled a materialistic doctor; it staggered the reasoning of the owner of the property, and it surely was too much for the old colored servant.

But the woman's wit of Betsy Thorne tore away the veil of mystery and made the meanderings of a ghost look as reasonable as syrup on your cakes for breakfast.

Charming Enid Bennett plays the part of a Betsy in this story from the pen of C. Gardner Sullivan. She is supported by an unusually capable cast, including Dorcas Mathews, Jack Nelson, William Conklin, Harry Archer, Otto Hoffman and Lloyd Hughes.

Hughes Good Juvenile

LLOYD HUGHES, who plays the juvenile part opposite Enid Bennett in the latest Thomas H. Ince Paramount photoplay, "The Haunted Bedroom," in which Enid Bennett is appearing at the ———— Theatre this week, is a new juvenile in the business. Hughes was born in Bisbee, Ariz., and is a graduate of Los Angeles Polytechnic School.

GRIPPING MYSTERY IS SOLVED IN NEW BENNETT PHOTOPLAY

Dainty Paramount-Ince Star Is Seen as a Reporter in "The Haunted Bedroom"

A MYSTERY story that grips you at the start and holds you fascinated until the end of the picture, is "The Haunted Bedroom," Thomas H. Ince's latest Paramount picture, starring dainty Enid Bennett, which will be shown at the ———— Theatre next ————

With a grace and feeling does Miss Bennett portray the character of the newspaper reporter who is assigned to ferret out a ghost mystery that has aroused a southern community. The actions of the weird and mysterious being are logically explained with reason for every apparent invasion from the spirit land.

The deftness with which unusual sights and sounds are explained on the screen is remarkable. To produce the desired effects Mr. Ince set a new standard in photography. The lighting effects surpass anything yet seen on the screen, and aside from creating a spooky atmosphere, give some wonderful artistic pictures.

Miss Bennett seems admirably adapted to the character of a newspaper girl. She has been surrounded by a carefully selected cast that include Dorcas Mathews, Jack Nelson, Lloyd Hughes, William Conklin, Otto Hoffman, Harry Archer and Joe Anthony.

The feature was directed by Fred Niblo and some masterful touches of comedy have been given as a relief to the tensely dramatic mystery story. The story grips and holds the mind; you forget you are looking at a picture and live the interesting experiences of the girl reporter who unravels a situation that baffled the metropolitan detective.

UNUSUALLY WEIRD LIGHTING EFFECTS IN MYSTERY PICTURE

New Paramount Photoplay "The Haunted Bedroom" Splendid Production

FOR weird and unusual lighting effects Thomas H. Ince's latest Paramount picture, "The Haunted Bedroom," which comes to the ———— Theatre for ———— days, commencing next ———— will establish a precedent in moving pictures.

In this story, which features Enid Bennett, the residents of "Whispering Oaks" believe a ghost is haunting an old mansion. It becomes the duty of a young newspaper girl to ferret out the mystery for her paper. Herein is the demand for strange lights and to get the effects desired a corps of six electricians was continuously employed during the filming.

There is absolutely nothing supernatural about the picture, and no camera trickery. There is not an incident concerning the disappearing ghost that is not satisfactorily explained to the spectator.

Just what tough assignments newspaper reporters are put up against will be seen by the public in this picture. The story was written by C. Gardner Sullivan, who, during his reportorial career was given some hard assignments himself and to the girl reporter in this story he handed one that certainly would stagger even the most daring news hunter.

The opening scene is in the editorial rooms of a New York newspaper office and a touch of realism was given this that will be appreciated by the public, ever interested in the inner workings of journalism. The picture was directed by Fred Niblo, under the supervision of Thomas H. Ince.

HARD ASSIGNMENT FOR ENID BENNETT

She Exposes Ghost Mystery in "The Haunted Bedroom"

ONE of the most difficult assignments ever given a motion picture casting director was put up to Fred Fralick, of the Thomas H. Ince Studio, when work was commenced filming "The Haunted Bedroom," which comes as a Paramount attraction to the ———— Theatre for ———— days, commencing ———— with Enid Bennett in the principle part.

The story calls for what appears to be a ghost meandering through a graveyard. It was necessary in order to get the lighting effects to take these scenes at night and the story called for a negro to participate. To find a negro willing to perform at night in a graveyard with wind howling, lightning flashing and thunder growling was some job.

But Fralick found him—a real colored man, Joe Anthony. He went through with the scenes, but those about the studio claim that Joe looks several shades whiter since the experience. The story was written by C. Gardner Sullivan and was directed by Fred Niblo under the supervision of Thomas H. Ince.

Enid Bennett Popular

ENID BENNETT is known among moving picture lovers as the Australian girl, because she was born in that country and made her first stage success there. She is, however, a thorough American, and her latest Paramount picture, "The Haunted Bedroom," which is at the ———— Theatre this week has increased her popularity.

Thrilling Picture

ONE of the most thrilling photoplays seen here this season is "The Haunted Bedroom," starring Enid Bennett, which is the main feature at the ———— Theatre this week. Miss Bennett is a reporter in this picture who is sent out to investigate a ghost mystery, and she has several adventures which keep the spectator ever on the threshold of expectancy.

BIG SETS IN NEW BENNETT PICTURE

Splendid Interiors Shown in "The Haunted Bedroom"

THE biggest set ever built under a glass covered stage for a motion picture will be seen by those who view the latest Thomas H. Ince picture, "The Haunted Bedroom," featuring Enid Bennett, which will be shown at the ———— Theatre next ———— for ———— days.

This is a regular seven-room house, minus the camera side. It is a mystery story and it was necessary to get views of different rooms through the various doors and hallways. So this monster set was built at a cost of $1,250. It shows a living-room, a grand stairway, a hall, and six rooms opening from the hallway.

When it is considered, this is but one of many sets in the picture, some idea may be obtained of the cost of the production.

Hoffman Fine Actor

OTTO HOFFMAN, who appears as the managing editor of a metropolitan newspaper in Thomas H. Ince's latest photoplay, "The Haunted Bedroom," featuring Enid Bennett, which is on view at the theatre this week, will be recognized as a portrayer of many characters in Thomas H. Ince pictures. He will be remembered as the tramp printer in Charles Ray's picture, "String Beans." He is a genius in makeup and as he shifts from one character to another, even the actors at the Ince Studio have difficulty in recognizing him from day to day.

Worth-while Photoplay

A REALLY worth-while photoplay is "The Haunted Bedroom," starring dainty Enid Bennett, which is on view at the ———— Theatre this week and attracting large audiences at every showing. The mystical atmosphere imparted by the story fills the spectator with thrills and there isn't a dull moment throughout the action. It is quite certain that all who see this Paramount production will find it entertaining to a degree. The support is excellent.

C. G. SULLIVAN HAS NEW FILM NOVELTY

Writes Classic Ghost Story in "The Haunted Bedroom"

C. GARDNER SULLIVAN, famous writer of moving picture stories, author of "Civilization" and other notable screen successes, has furnished the silver sheet, a new novelty that promises to establish itself as the classic ghost story of the screen, just as in literature have come down such standards as Bulwer Lytton's "The House on the Brain"; Daniel De Foe's "The Apparition of Mrs. Veal"; Sir Walter Scott's "Wandering Willie's Tale"; Charles Dickens' "The Haunted Man," and Captain Marryatt's "The Flying Dutchman," to say nothing of Shakespeare's "Hamlet," and "King Lear."

The remarkable feature of this story is that while it is a ghost story, it develops that the ghost was a real human and illustrates how easily people may be deceived into thinking they see and hear supernatural things.

There is nothing about the psychology of the story which is not susceptible to natural explanation, but, nevertheless, there are thrills aplenty. The mystery of the ghost is excellently handled, and the effect at times is startling.

The picture will be presented at the ———— Theatre for ———— days, commencing next ———— In this Paramount production Enid Bennett is featured, surrounded by an especially selected cast of players. It was directed by Fred Niblo under the personal supervision of Thomas H. Ince.

Enid Likes Betsy

"I LIKE Betsy Thorne, the character given me to portray in "The Haunted Bedroom," because she has the pluck of a true American girl," said Enid Bennett, as she commented on the Thomas H. Ince picture in which she featured at the ———— Theatre this week. "Betsy was a newspaper reporter and she had to solve the mystery of a reported ghost wandering about an old graveyard and southern mansion. She outdid a detective and everyone else connected with the mystery. She won a victory, but she lost her heart. I believe everyone will like Betsy."

And they do!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "THE HAUNTED BEDROOM"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One Sheet ..... 10 cents each
Three Sheets ..... 30 cents each
Six Sheets ..... 60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes.
12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10 black & white, 8 in set..... 60 cents
11x14 Sepia, 8 in set.....per set 60 cents
22x28 Sepia, scene or star..... 40 cents
22x28 Colored female star..... 60 cents
22x28 Black & White star..... 75 cents
8x10 photo of star, can be used for all other productions of this same star.....each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1-column cuts..... 15 cents each
Three 2-column cuts..... 25 cents each
Two 3-column cuts..... 35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column..... 25 cents each
Two column..... 40 cents each
Three column..... 90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut ..... 15 cents each
Two-column layout cut..... 25 cents each
Three-column layout cut..... 35 cents each

MATS OF LAYOUTS FREE:

The mats of the above layouts are furnished by your exchange for those who can use them—FREE

SLIDES:

Slides will increase the interest in this production if you use them in advance of play date... 12 cents each

THUMB NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen ..... 15 cents each
Also line drawings..... 20 cents each

Paramount & Artcraft trade mark cuts are furnished in sizes from 1 to 5 inches and are FREE.
Film Trailers..... $3.00 each

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Haunted Bedroom"

.....1919

Dear Miss Bowen:

Enid Bennett's newest Paramount picture, "The Haunted Bedroom," comes here next.....for a run of .....days.

What do you think of the title? Great, is'nt it? Great picture, too.

Remember when you used to be thrilled by hearing ghost stories and couldn't sleep all night and 'd be afraid of the goblins that 'd git you ef you did'nt watch out?

Well, that's the sort of story this is.

It'll send delightful little shivers up your back, and make your spine tingle.

And then--all of a sudden--you'll laugh!

You'll laugh so loud that you'll be ashamed of yourself, but then everybody will be laughing with you, and probably louder.

Miss Bennett plays the part of a newspaper reporter, who is sent to find out about a so-called haunted house. It's a new role for her, and you'll like her better than ever.

That's a promise!

Sincerely yours,

Manager.....

POST CARDS ON "THE HAUNTED BEDROOM"

Exhibitors will be wise to mail at least one of these postals to their patrons

.....1919

Dear Miss Bowen:

Do you believe in ghosts?

Well, neither does Enid Bennett.

Her latest film, "The Haunted Bedroom," proves to you-well, come and see what it proves. It's a Paramount, which guarantees satisfaction.

Sincerely yours,

Manager.....

.....1919

Dear Miss Bowen:

Do you know that ghosts have been photographed?

Cross-our-hearts-hope-to-die!

And you don't have to be an actor to like to see the ghost walk, do you?

"The Haunted Bedroom," Enid Bennett's latest Paramount picture will make the shivers go up your back to the tune of the Goblin Glide.

It'll thrill you, beginning next.....for.....consecutive days.

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Play Date	Order No._____ Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet	3 Sheet	6 Sheet	24 Sheet	Roto 1 Sheet	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W.	Single Sepia Scenes or Stars 22x28	Photos of Women Stars in Colors 22x28	Half Set Sepia Scenes 8-11x14 and Lobby Cards	Black and White 8-8x10 and 1 Card	Black and White Star Photos. 22x28	Black and White Star Photos. 8x10	Two Reel Comedies Sepias 6-11x14 & Lobby Card	Each	1 Col.	2 Col.	3 Col.	1 Col.	2 Col.	3 Col.	Circle Star Thumbnail Specify Fine or Coarse Screen	
		.10	.30	.60	1.75	.12	1.60	.40	.60	.60	.60	.75	.10	.50	.12	.15	.25	.35	.25	.40	.90	.15	

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor)

(Address)

ADVERTISING POSTERS
FOR
"THE HAUNTED BEDROOM"

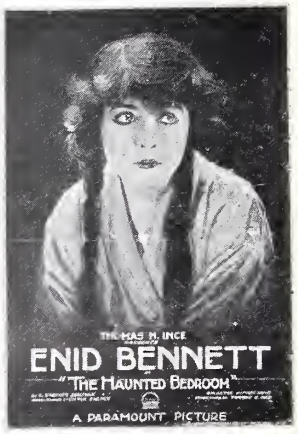
Always Obtainable at Your Exchange



ONE SHEET



SIX SHEET



ONE SHEET



THREE SHEET



THREE SHEET

A Paramount Picture



ENID BENNETT



"I SAW THE GHOST!"



HE TOLD HER THE OLD OLD STORY THAT IS FOREVER NEW.

THOMAS H. INCE *Presents*

ENID BENNETT

—IN—

"THE HAUNTED BEDROOM"

By C. GARDNER SULLIVAN
Directed By FRED NIBLO

Photographed by GEORGE BARNES
Supervised by THOMAS H. INCE





A-264-92

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 10

I'll Get Him Yet

Scheduled Release Date: **25 May 1919**



New Art Film Company Presents

DOROTHY GISH

IN

"I'LL GET HIM YET"

A Farce Directed by Elmer Clifton

Story by Harry Carr

Photographed by John Leezer

Technical Director, Leigh Smith

A Paramount Picture

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for? A. to show you how to make a large profit on the picture it accompanies, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give tion to your advertising space, (b) by con- you space in his reading columns in propor- vincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6, 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean an extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a paper maché mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general pictures.

Q. What do you mean by "for specific pictures?" A. The advance stories, current stories and reviews and reviews that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?" A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes and Live-wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book? A. At your Echange

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to re-forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the ver yquestion that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES — FAMOUS PLAYERS-LASKY CORPORATION — AD CUTS and MATS

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General* — NEW YORK

Worth While Facts Regarding Dorothy Gish and Her Latest Paramount Photoplay "I'll Get Him Yet"

POSSESSING genius and a most delightful personality, Dorothy Gish is generally recognized as one of the most celebrated screen stars in the country. All of her photoplays, notably "Battling Jane," "The Hun Within," "The Hope Chest," "Boots" and "Peppy Polly" scored decisive successes, and it is a safe prediction that her latest starring vehicle, "I'll Get Him Yet," will prove a box office attraction of superior merit, and in this, naturally, every exhibitor is profoundly interested.

Dorothy Gish, Star

DOROTHY GISH is one of the youngest of screen stars. She is a comedienne of no insignificant talent as her work in "Hearts of the World" demonstrated. All of the photoplays in which she appears stand out as distinct creations because of her exquisitely charming personality and the artistry which distinguishes all of her character portrayals. Although an accomplished actress despite her youth, she is above all natural, and her mannerisms which delight all her admirers, are less the manifestation of art than of her volatile spirit. Her latest Paramount picture, "Ill Get Him Yet," affords her abundant opportunities for effective work along the precise lines which won her fame as "The Little Disturber" in "Hearts of the World," and her admirers may await with confidence her appearance in this splendid starring vehicle. If it fails to win their heartiest approval, it must be assumed that the tastes of screen fans has changed over night.

Harry Carr, Author

HARRY CARR, author of "I'll Get Him Yet," is a writer of distinction who has done much meritorious work in the past. Mr. Carr is an active newspaper man of Los Angeles who has written extensively for the magazines. His story of "I'll Get Him Yet" is one of his best and doubtless will en-

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A Worth While Story

IN an effort to reduce his income tax, Bradford Warrington Jones, owner of the Standard Railroads Corporation, transfers his interest in the concern to his daughter Susy. To the consternation of her father and his subordinates, Susy insists upon running the railroad herself and when this becomes known, she is besieged by an army of suitors. Among these is Harold Packard, a rich young dilettante and Robert E. Hamilton, her fat attorney, not to speak of William R. Craig, the superintendent of the railroad. By Susy's orders, the through trains are not permitted to stop in Riviera and the aggrieved public, unaware of her position, dub her "Skinflint Jones." Packard, who owns a newspaper, sends Scoop McCreedy, his star reporter, to interview Susy about his engagement to her. Susy is angered by Packard's presumption, but she finds Scoop vastly to her taste and a lasting friendship between them is established. When he attempts to interview the elder Jones, he is thrown into the street by the irate father and Scoop vows never to have anything to do with [illegible] thereupon goes on the love trail and promises him never to touch a dollar of her father's money, but neglects to add that she has several millions of her own. The two are married and go to Riviera to spend their honeymoon in a little cottage. She dares not tell Scoop of her connection with the railroad and Scoop faces the problem of getting along on his meager salary which is suddenly cut off when the vengeful Packard fires him for cutting him out. So Scoop gets the job of editing the Riviera Board of Trade newspaper, the special mission of which is to roast the wicked railroad. Susy has trouble in concealing the truth from Scoop and in doing so she rouses his bitter jealousy. She ultimately confesses that she owns the railroad, as well as Packard's newspaper, half the town and country besides. It is hard for Scoop to forgive his millionaire bride, but he does so finally and both are happy with their riches.

Elmer Clifton, Director

ELMER CLIFTON, one of the ablest men in his field, directed "I'll Get Him Yet." Mr. Clifton directed most of Miss Gish's picture successes, and his skill is displayed to excellent advantage in his latest production.

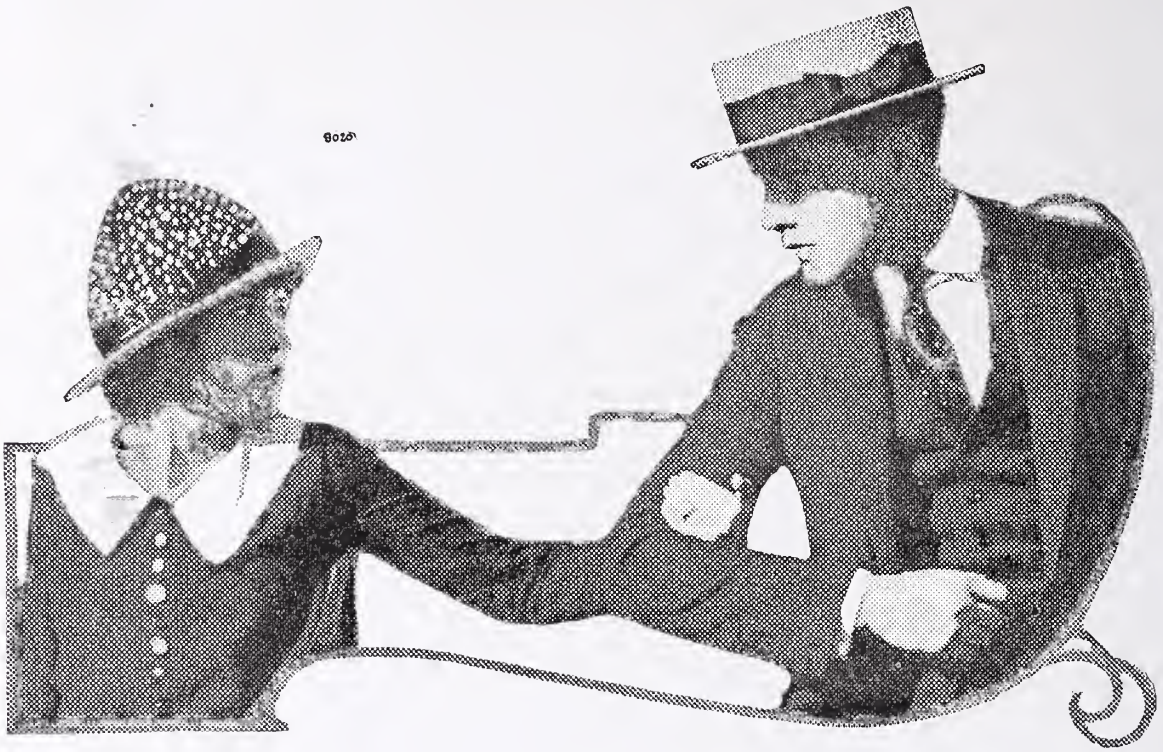
Splendid Support

MISS GISH is finely supported in this photoplay. George Fawcett, one of the best known actors in the country who was seen with her in "The Hun Within," again appears with her in this vehicle. Richard Barthelmess plays opposite her in a strong role. Others in the support include Ralph Graves, Edward Peil and Porter Strong.

John Leezer, Cameraman

ALL who saw "Peppy Polly" admired its superior photography. John Leezer, widely known as one of the best cameramen in the country, was the photographer. He was behind the lens in the shooting of the scenes of "I'll Get Him

Production Cuts, Actual Size and Screen, Just As They Will Appear in Your Newspaper



DOROTHY GISH *in* "I'll Get Him Yet"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9020, illustrated on page 2 of 'I'll Get You Yet' Press Book." Specify whether you want an electro or a mat.



DOROTHY GISH
"I'll Get Him Yet"
A Paramount Picture

Your Exchange has ten stock heads of Dorothy Gish (in electro or mat form) that are suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9029, illustrated on page 2 of 'I'll Get You Yet' Press Book." Specify whether you want an electro or a mat.

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Those Gish Girls

EACH IS MORE ALLURING Than the Other

By Charles Frederick Carter

Both are fond of motoring and drive their own cars * * * Both love music and while Lillian is a great reader, Dorothy, the famous Paramount Star, is a tennis devotee and lover of out-door sports.

DOROTHY GISH, the Paramount star whose latest starring vehicle, "I'll Get Him Yet," is announced, says she is everything a girl should not be. It is dreadfully impolite to contradict a lady, I know; but such an outrageous calumny as this simply cannot be allowed to go unchallenged.

Possibly she may have meant that she was not at all like her sister Lillian. If she did, why did she not say so and thus avoid needless controversy?

For it is undeniable that Dorothy Gish is not at all like Lillian Gish. Neither is Lillian like Dorothy. Both are as different from each other as—as—well, temperamentally, each sister is the antithesis of the other. Whatever admirable attributes you may discover in one you need not look for in the other. Dorothy can, and when so disposed does, out-talk Bill Bryan; Lillian speaks only when spoken to. Lillian is what Edmund Sparkler was wont to apostrophise as "A girl with no biggodd nonsense about her"; Dorothy is full of the—er—you know who. Lillian is deep and demure; Dorothy has a well developed bump of original humor and is as effervescent as a bottle of champagne, if it is permissible to mention the horrid stuff in these bone dry days.

Lillian reads and reads, and after that she reads some more; Dorothy works off her surplus nervous energy in tennis and other outdoor sports and in entertaining visitors. Lillian is partial to a certain blue and ivory chaise lounge; Dorothy has never yet been still long enough to find out what such an article of furniture was made for.

Both girls are extremely fond of motoring. Both like to drive their own cars. When Lillian drives she bowls serenely along, affording the passengers ample time to view the scenery; when Dorothy is at the wheel it takes two men to see her go by; one to say "here she comes," the other to say "there she goes."

Both are equally fond of music. Lillian has taken the trouble to become a good pianist; Dorothy is an expert at changing talking machine records.

The interesting thing about all this, the point on which the whole difficulty hinges, is that, according to Dorothy, Lillian Gish is the very most wonderful girl that ever lived; and that, according to Lillian, Dorothy Gish is the very most wonderful girl that ever lived. Many a night these sisters have sat up to feel proud of each other. When it comes to appearances the sisters bear a marked family resemblance. Both are pronounced blondes, with blue eyes and a wealth of golden hair. Both have small mouths with Cupid's bow lips and even white teeth. Not to dwell on details, they are both as pretty as a picture book. Lillian the elder, is 23 years old. She has a lithe, willowy figure, for she is 5 feet 6 inches and weighs but 117 pounds. Dorothy, two years younger, is two inches shorter than her sister, but weighs 130 pounds seven ounces, although she says she weighs 130 pounds and a half. Dorothy does exaggerate so!

Possibly you might recognize Lillian if you were to meet her off the screen; but you wouldn't know Dorothy, never in the world. What! that radiant blonde with the luxuriant golden tresses the swarthy, black haired disturber in "Hearts of the World"? Considering the bobbed off black tresses Dorothy wears in that and other pictures incredulity is pardonable.

But the irrepressible Dorothy has contrived to achieve stellar honors in a series of Paramount pictures. If there ever has been anything so charmingly idyllic in all the history of the screen as the relation between D. W. Griffith and the Gish girls I have never heard of it. Griffith has been both the Cheeryble brothers in one to the Gish sisters; also a father to them. They have requited him with an affectionate esteem, a loyal devotion to his interests only too rare in these sordid, selfish times.

Production Cuts, Actual Size and Screen, Just As They Will Appear in Your Newspaper



DOROTHY GISH
in "I'll Get Him Yet"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9027, illustrated on page 4 of 'I'll Get Him Yet' Press Book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Dorothy Gish (in electro or mat form) that are suitable to use with any of her pictures.



DOROTHY GISH
in "I'll Get Him Yet"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9028, illustrated on page 4 of 'I'll Get Him Yet' Press Book." Specify whether you want an electro or a mat.



DOROTHY GISH in "I'll Get Him Yet"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9024, illustrated on page 4 of 'I'll Get Him Yet' Press Book." Specify whether you want an electro or a mat.

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Cast and Story of "I'll Get Him Yet"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Dorothy Gish's Latest Photoplay

A Paramount Picture

Dorothy Gish, Famous Paramount Star, Returns to Comedy in Delightful Picture, "I'll Get Him Yet"

As Heroine of Charming Story, She Becomes Head of a Railroad Corporation and Finds Happiness in the Fires of Love and Jealousy.

TO avoid too much income tax, Susy's fond papa has transferred the Standard Railroads Corporation into her name. To the consternation of all concerned, she insists upon running the works. Susy finds her job complicated with two gentlemen who wish to marry her, and with the troubles of Riviera, a town where the through-cars, by her orders, go whooping through without even hesitating.

Among Susy's lovers is Harold Packard, a wealthy young dilettante and her fat and solemn attorney, Hamilton, not to mention the superintendent of the road. She signs her orders "S. F. Jones," later corrupted into "Skinflint Jones." And oh, how Riviera hates S. F. Jones, the monster who will not let the through-cars stop.

Packard cannot imagine how Susy could possibly overlook him and as he happens also to own a newspaper, he sends for the star reporter to tip him off to his probable engagement. Susy comes across the copy of the premature notice of this engagement; her heart freezes toward Packard, but she finds a sudden and glowing interest in the reporter. Their chance acquaintance blossoms into a love affair and the reporter, Scoop McCreedy, goes with faltering footsteps to see Father. He throws Scoop bodily out and calls him a fortune hunter.

Scoop's pride hurt, he tells Susy it is goodbye forever both to her and to all the other rich girls in the world. But Susy is a young woman of determination. She takes the love trail and fairly drags the offended young swain to the altar. She promises that she will never touch a single cent of her father's money, but neglects to mention that she happens to have a few millions of her own.

They go to live in a honey-moon cottage. By the irony of fate, it is in Riviera where the cars won't stop. She dares not reveal her connection with the railroad to her husband and has a terrible time struggling with the problem of getting along on his salary—especially as the revengeful Packard proceeds to fire him.

Out of work, he is glad to accept the offer of the Riviera Board of Trade to start a paper roasting the wicked railroad. Finally they appoint a committee to go to the railroad and tell them what Riviera thinks of them all — particularly S. F. Jones—"Skinflint" as Scoop has dubbed him in his paper.

Susy is asked to be one of the committee. She cannot find a way to wriggle out so she has to go with the delegation and make fiery speeches denouncing her own superintendent and S. F. Jones—which is herself. In the middle of her speech, in stalks Packard. Susy drags him into an inner office. The sight of his bride dragging out Packard fills Scoop with jealousy.

The bewildered superintendent comes to the cottage the next day to find out what she really wants done about stopping the cars and Scoop all but catches him there. Susy sneaks the superintendent hastily out of the house and goes to meet him at the corner. Scoop follows and finds her talking with a strange man behind a sign board.

Infuriated with jealousy he warns her that he is going to kill her, himself, and the strange men and everybody else. Then poor Susy's complications really begin. Her lawyer comes to see her on business; she hides him in a closet; Packard comes on a love quest; she pokes him in a closet; the superintendent comes again; she sticks him under a sofa. There they stay while she entertains the jealous hubby and assuages his suspicions.

Her various callers come out of hiding just as Scoop unexpectedly returns with his gun prepared to clean out the whole outfit. It looks like a fine chance for a murder or a divorce or something worse.

The upshot of the whole thing is that Susy humbly confesses that she is "Skinflint Jones"; she owns the railroad, the newspaper (which she has gotten away from Packard) about half the town, and everything.

Scoop finally decides to forgive his wife for having five or ten millions and true love is rewarded.

"I'LL GET HIM YET"

The Cast

Susy Faraday Jones, alias Skinflint Jones...Dorothy Gish

Bradford Warrington Jones, her father.....George Fawcett

Scoop McCreedy, a newspaper man .....Richard Barthelmess

Harold Packard, a rich young dilettante .....Ralph Graves

Robert E. Hamilton, Susy's legal adviser.....Edward Peil

William R. Craig, Superintendent of Susy's railroad Porter Strong

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.



DOROTHY GISH *in* "I'll Get Him Yet"

A Paramount Picture



DOROTHY GISH *in* "I'll Get Him Yet"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9021, illustrated on paie 6 of 'I'll Get Him Yet' Press Book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Dorothy Gish (in electro or mat form) that are suitable to use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9022, illustrated on page 6 of 'I'll Get Him Yet' Press Book." Specify whether you want an electro or a mat.

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PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programme.

Exclusive Stories For Photoplay Editor From ..... Theatre

LOUISE Fazenda has just finished one of her wild-woman walking trips. Louise insists that in another incarnation, she was a big gray timber wolf. Every once in a while, when the moon is full, or isn't full—anyhow, once in a while, Louise hearkens to the call of the wild and goes out for an all-night walk through the mountain canyons near Los Angeles. She says the brooks are full of elves who sing to her, and that all the little wild people of the woods—the coyotes and the red foxes and the night owls—prowl around, too. One night she took two of the lovely girls who appear in the Paramount-Sennett comedies with her to hear the night noises of the wilderness. They came back carrying the never-again sign. They said they heard rats and rushed for a vacant ranger's cabin for moral support and spent the night sitting on the departed ranger's kitchen table with their skirts tucked up around them.

* * *

Now that he is back in harness at his Los Angeles studio once more, "Fatty" Arbuckle is more enthusiastic than ever over his plans for the coming year, and contemplates some highly interesting innovations. His comedy for Paramount is "The Bank Clerk," which presents "Fatty" starting at the bottom rung and climbing his way up. Molly Malone, a delightful little ingenue, appears as the feminine lead.

* * *

The Paramount-Mack Sennett girls go on occasional trips to the near-by beaches for pictures to satisfy the raging demands of the eager public for pulchritude. These excursions are equally complicated by mobs of admiring crowds who step all over the camera men, embarass the girls, and generally gum up the parade.

In order to beat the curious fans, the other day a bevy of beauty started on in a rainstorm. No sooner had they arrived on the location and composed themselves in patience and gooseflesh to wait for the clouds to blow away than one solitary fan blew along. He was an old man with chin whiskers. He took one long look at the bathing suits and the girls in them and hobbled away, but he was back soon with an umbrella and lunch. All

Exclusive Stories For Photoplay Editor From ..... Theatre

BRYANT Washburn is the latest to become a victim of golfitis, and now that he is resting for a week or so after finishing "Putting It Over," his latest Paramount picture, he is to be found almost any pleasant afternoon madly chasing the small and elusive white ball over green fields and pastures new, with a perspiring caddy loping along beside him. "There's nothing like golf to steady the nerves, the eyesight, and the mind," says Washburn. "It is the greatest sport I've run across next to motoring."

* * *

"Three Men and a Girl," founded on Edward Childs Carpenter's delightful little comedy drama, "The Three Bears," is a Paramount picture presenting Marguerite Clark in the stellar role. Eve Unsell adapted the play for the screen and Marshall Neilan directed.

* * *

James Montgomery Flagg has just engaged a beautiful blond Swede to do his domestic work, and he is more than pleased with her work. She is seen in his latest Paramount-Flagg Comedy, "Welcome Little Stranger," which concerns itself with the servant problem. She is appearing in the New York hit, "Up in Mabel's Room," where she shares honors with Hazel Dawn. Her name ,as you have probably guessed, is Evelyn Goznell.

* * *

"Temptation," Geraldine Farrar's famous Paramount vehicle, is being re-issued by Famous Players-Lasky corporation. The picture is undoubtedly one of the best pieces of screen work Miss Farrar has done, and stands up with the present productions. Hector Turnbull wrote the scenerion, and the supporting cast includes Pedro de Cordoba, Theodore Roberts, Raymond Hatton, and Elsie Jane Wilson. And Sessue Hayakawa, the Japanese star, also appears—as a butler!

* * *

On the tiny third finger of her tiny left hand, Marguerite Clark wears three little rings. All three are platinum bands and are of the same design, but the first is set with tiny rubies, the second with diamonds and the third with sapphires. Miss Clark has been wearing these rings since we

Exclusive Stories For Photoplay Editor From ..... Theatre

GEORGE Melford, who directed Ethel Clayton in Paramount's "Men, Women, and Money," departed from the usual procedure of set designing by using an exact reproduction of the hallway of his own home for one of the sets.

* * *

"Square Deal Sanderson," William S. Hart's coming Artcraft picture, is rapidly nearing completion.

* * *

Two famous beauties support Wallace Reid in Paramount's "Valley of the Giants." Grace Darmond, who has appeared opposite Earl Williams lately, and Kay Laurel, of Follies fame, are the dainty duo.

* * *

John Emerson and Anita Loos, in between producing pictures for Famous Players-Lasky Corporation, are writing a show which will be produced on Broadway next fall. The play was accepted in skelto.. form by one of the leading theatrical producers, and will be one of the first productions of the 1919-1920 season. Almost needless to say, it will be a satirical comedy, somewhat along the lines which the Emerson-Loos combination have used so successfully on the screen.

* * *

Milton E. Hoffman, Studio General Manager at the Lasky plant in Hollywood, qualified for a fire chief recently when an alarm came in from the Lasky ranch to the effect that there was a dangerous blaze under way there. With commendable quickness, and initiative, the general manager called on the various departments at the studio and in a few minutes found a truck waiting piled with extinguishers and sacking and some twenty men with picks and shovels ready to fight the flames. There are a number of structures on the ranch and a fire might have been disastrous.

Mr. Hoffman took about a dozen men in his own auto and, with the truck in pursuit, led the way at top speed for the ranch. Once there they found that a fire started by someone engaged in city work had got beyond control and was moving rapidly toward the ranch houses. Mr. Hoffman directed the fire fighters and in a short time the flames were extinguished without damage to the studio's pro-

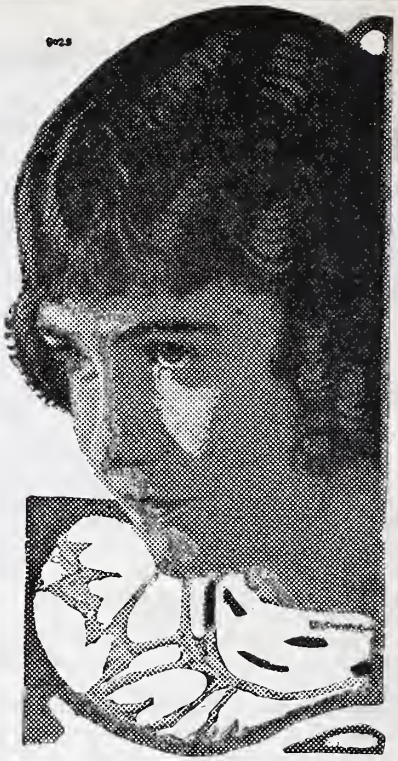
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.



DOROTHY GISH
in "I'll Get Him Yet"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9026, illustrated on page 8 of 'I'll Get Him Yet' Press Book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Dorothy Gish (in electro or mat form) that are suitable to use with any of her pictures.



DOROTHY GISH
in "I'll Get Him Yet"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9025, illustrated on page 8 of 'I'll Get Him Yet' Press Book." Specify whether you want an electro or a mat.

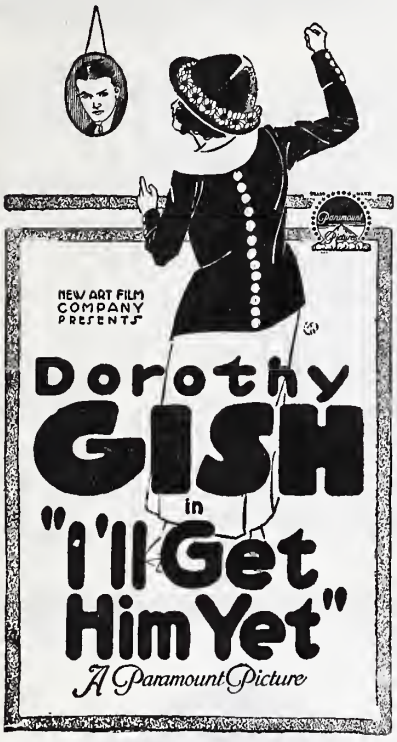


When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9023, illustrated on page 8 of 'I'll Get Him Yet' Press Book." Specify whether you want an electro or a mat.

DOROTHY GISH in "I'll Get Him Yet"
A Paramount Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

GARDEN
MAIN AT BROADWAY



DOROTHY
GISH
IN
"I'll Get Him Yet"
A Paramount Picture
METROPOLITAN

DOROTHY

"I'LL GET HIM YET"
A Paramount Picture

A steaming story of the girl who thought she could follow the tracks of her railroad to "Loveville"

REX

GISH

COSMOPOLITAN



New Art Film Company Presents,

Dorothy GISH
in
"I'll Get Him Yet"
A Paramount Picture

A Farce Directed by Elmer Clifton, Story by Harry Carr, Photographed by John Leezer
Technical Director, Leigh R. Smith

THAT darned old railroad! She couldn't make him love her because she was a bloated railroad magnate—and he hated railroad magnates!

Oh, Government Ownership! Where is thy sting for Dorothy Gish in "I'll Get Him Yet"!

On Same Bill
"Welcome, Little Stranger"
Paramount-Bray Pictograph, Latest News Weeklies



New Art Film Company presents

DOROTHY GISH

"I'LL GET HIM YET"

A Paramount Picture

A Farce directed by Elmer Clifton
Story by Harry Carr — Photographed by John Leezer
Assistant Director, Leigh R. Smith

"Gwan! I'll Run This Road!"

SHE wouldn't be the president of that railroad in name only! Not she!

As long as her father wanted her to assume the responsibility for his taxes by taking over his standard-gauge, four-track, warranted-in-first-class condition railroad—

She'd be THE boss too! Nope! She's not a suffragette! Just a little girl with grown-up ideas.

Better than she was in "Battling Jane," "Boots" and "Peppy Polly." That's saying SOMETHING!

Beginning Monday—All Week

ON SAME BILL
"Love's False Faces"
Paramount-Mack Sennett Comedy

COSMOPOLITAN

New Art Film Co. presents

DOROTHY GISH



"I'LL GET HIM YET"

A Paramount Picture

A Farce Directed by Elmer Clifton
Story by Harry Carr — Photographed by John Leezer
Assistant Director, Leigh R. Smith

SHE wallowed in wealth. He loathed the touch of a girl's money.

Then she got busy! She had to run away with her father's whole railroad—cars, engines, tracks and everything—to do it but, by Cracky—!

You ought to see Dorothy Gish in this great story of the girl who ran a railroad.

METROPOLITAN

TRADE MARK

Paramount Pictures

Advance Press Stories on "I'll Get Him Yet"

To Be Sent to the Newspapers Prior to and During the Display of Dorothy Gish's Latest Photoplay

A Paramount Picture

A PRETTY HOWD'YE DO! 7 OUT OF 9 HUSBANDS INSANELY JEALOUS!

Figures Proved At Showing of Dorothy Gish's Picture "I'll Get Him Yet"

THE attention of the Smithsonian Institute and the Foundation for the Investigation of Elemental Desires is respectfully called to the report of the Dorthy Gish research department that out out of every nine husbands and sweethearts in America, seven are insanely jealous. The report is based on remarks following the preview of Dorthy's latest Paramount picture, "I'll Get Him Yet," which comes to the .... theatre on ....

The husband in the picture is one of the breed who sees cause for suicide every time his wife speaks to another of the male species. And such action calls for much comment on the part of the audience . Now it happened that several of the company visited the theatre at which the premiere was given and they were seated in various parts of the house, so that the comment was reported in full and with variations.

The statistical expert, more commonly called the "figure nut" talked to each and every one of the company present, and reported sixty-three bits of conversation overheard during the performance. Of that number, forty-nine left no room for doubt as to what friend husband thought of the leading man's actions. Thus it is decided that in Alhambra, California, the figures of seven and nine are correct. What the ratio is in ..... may be figured out locally after the picture has gone.

Incidentally, the research department recommends that all wives keep still during the performance and let the husbands do the talking as the figures will be more accurate.

DOROTHY GISH HAS DELIGHTFUL COMEDY IN "I'LL GET HIM YET"

Giggles and Situations Aplenty in Paramount Star's New Picture

AFTER the production of a straight drama and a melodrama, Dorthy Gish has again returned to the field of pure comedy. In "I'll Get Him Yet," her current picture which will be shown at the .....theatre next ....., there will be no difficulty on the part of the audience to work out the problems of the play.

"It's giggles we want," says Miss Gish, but in the previews the giggles grew to roars.

"Situations and Dorthy Gish are all that is required to satisfy any audience as long as the film runs," says one critic, "and it is a matter of choice as to whether or not you need the situations."

The picture deals with a girl who has in her own right an entire street railway and interurban system. She marries a newspaper reporter who is in love with her, but almost insane on the "marrying money" subject. In order to complete the ceremony she tells him she will never accept another penny from her father, but does not inform him that she is worth several millions in her own name.

The complications that arise when she has to meet the persons who are in charge of her estates, give her the best opportunity for comedy of any picture she has appeared in since "Hearts of the World."

Miss Gish is supported by an exceptionally strong company of players. Richard Barthelmess is her leading man, while George Fawcett, the famous actor, appears as her crusty father. The comedy is thoroughly up-to-date and the situations are highly diverting, all affording Miss Gish delightful opportunities for the display of her manifold talents.

REAL NEWSPAPER REPORTER IN THIS NEW GISH PICTURE

Story of "I'll Get Him Yet" Was Written by Editor Who Shows Real Thing

NEWSPAPER stories about reporters who climb four stories to get missing papers and are then given a raise to five hundred a month by the city editor are usually written by some aspiring young man who never saw the inside of his own home town composing room, let alone the real color that surrounds the editorial mazes of a metropolitan newspaper.

And, likewise, in moving pictures it is the common thing for young reporters to appear on the scene with leather-bound notebooks and probably silver mounted pencils which they flourish all over the place while the persons being interviewed are talking. All of which is by way of preface to the statement that Harry Carr , editor of the "Los Angeles Times Magazine" has written a Dorthy Gish newspaper story and that he has insisted that the reporter hero act like a reporter should.

Dorthy's new picture is "I'll Get Him Yet" and it has to do with a girl of millions and a reporter of decidedly radical ideas. Dorothy plays the part of the girl, and she chose Richard Barthelmess as the boy. Then the two held a consultation with the author, and for the next five days spent their waking hours together in the different departments of a Los Angeles newspaper. Dorthy says she hopes that newspaper people will not have too much fault to find with the way it is presented.

So, having Miss Gish's statement and the promise of the necessary ducats from the guardian angel at the .....theatre, we fancy in passing that we will step over .... evening and see how they did it. Dorthy couldn't be very far wrong in our estimation if she balled the whole thing up, but we don't think she will.

IF FOOL HUBBY YOU MUST HIDE THE EGGS

Dorothy Gish Gives Sound Advice in "I'll Get Him Yet"

DOROTHY DISTURBER GISH, who has climbed her way to popularity in pictures with surprising speed, now comes forth with a pronunciamento regarding the proper method to put one over on the young husband. But she prefaces the story with a scene of how not to put it over.

It is in "I'll Get Him Yet," her new Paramount picture which will be shown at the ..... theatre next ..... Dorothy is compelled to meet a man of whom her husband is insanely jealous. Husband is in the house. Man is waiting at the corner grocery.

"I've got to get some bread before the store closes" remarks Dorothy, who appears as the heroine of the story.

"Why, you've got two loaves of bread right here," replies the husband, pointing to the table.

"Why, what am I thinking of? It was eggs I meant. Yes, eggs, of course. I'll be right back dearie," and she speeds away.

It would have worked all right if hubby had not looked on the floor, where stood a basket of large fresh ranch eggs. And hubby becomes suspicious and follows.

The rest of the story is in the picture, but Miss Dorothy says that the young wife who would fool her husband, would better hide the eggs.

Barthelmess Popular

FOR the fourth consecutive picture, Richard Barthelmess plays the juvenile lead opposite Dorothy Gish in her new Paramount production, "I'll Get Him Yet," which is on view at the ..... theatre this week. Mr. Barthelmess has been identified with Paramount pictures for two years, and is quite popular.

PICTURE DIRECTOR HAS HIS TROUBLES

Clifton Has Hard Time Filming "I'll Get Him Yet"

MOVING picture companies who seek locations for their scenes at Riviera, Calif., may have the whole city if they ask for it in the day time, but if they want to work at night, Tuesdays and Saturdays are marked with the sign of the original taboo.

When Dorothy Gish was making "I'll Get Him Yet," her new Paramount picture which will be shown at the ..... theatre next ..... her director sought Riviera for location purposes. He explained to the city fathers that they wanted to take certain night scenes in the village. He was received with open arms by the authorities.

"Why, yes, Mr. Clifton, anything you want for Miss Gish, you can have. But if it's nights, you'll have to lay off Tuesdays and Saturdays."

"Why?" asked the director.

"Well, you know the folks like to watch the moving picture people work, and Tuesday night's lodge night. If you work that night there won't be any attendance. And Saturday night everybody goes to Los Angeles and there won't be any chance to see you. But any other night you can have the whole town."

Mr. Clifton met the situation smilingly.

One Busy Gentleman

HE was an undertaker, a butcher, a real estate man and a blacksmith, and he kept each establishment open for business all the time. He was also a member of the village council and held the post of watchman in various lodges. This is one of the characters who support Dorothy Gish in "Ill Get Him Yet," in which she is appearing at the ..... theatre this week.

GEORGE FAWCETT IN NEW GISH PICTURE

He Supports Paramount Star in "I'll Get Him Yet"

GEORGE FAWCETT, veteran character actor and once one of the leading producers on New York's great White Way is again cast in a Dorothy Gish picture. Fan friends of the "Little Disturber" will remember Mr. Fawcett as the elder of the three carpenters in D. W. Griffith's "Hearts of the World," and again as the father in Miss Gish's war drama, "The Hun Within." Later he supported the little star in "The Hope Chest."

In the present picture, "I'll Get Him Yet," which comes to the ..... theatre next ..... Mr. Fawcett plays the part of Miss Dorothy's father and has to be the cruel hard-hearted parent who turns down the young lover who comes seeking for his daughter's hand. Mr. Fawcett's numerous admirers will find him in a congenial role of which he makes the most.

Miss Gish is splendidly supported, her leading man being Richard Barthelmess, a player of distinction who has many followers. He plays the part of a newspaper reporter and it is said his impersonation is one of the most artistic of his career.

Charming Gish Comedy

THE popularity of Dorothy Gish with screen fans was emphatically demonstrated by her reception in her latest Paramount comedy, "I'll Get Him Yet," at the ..... theatre this week. The photoplay is a charming one in every respect and provides Miss Gish with one of the best roles in which she has been seen this season. The picture must be seen to be fully appreciated.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

AN OLD RIDDLE



AT first, after scrutinizing the picture carefully, we thought it was a photographic representation of the old problem, "Which came first, the Chicken or the Egg?" The Chicken, all motion picture fans will realize immediately, is Dorothy Gish. But on learning the title of her next picture we are inclined to think that the Paramount star is going to use the egg for target practice. The title of aforesaid picture is "I'll Get Him Yet."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "I'LL GET HIM YET"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One SHEET .....10 cents each
Three SHEETS .....30 cents each
Six SHEETS .....60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes.....12 cents each

---

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10, black & white, 8 in set.....60 cents
11x14, Sepia, 8 in a set....per set 60 cents
22x28 Sepia, scene or star.....40 cents
22x28 Colored female star.....60 cents
22x28 Black & White star.....75 cents
8x10 photo. of star, can be used for all other productions of this same star .....each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut.....15 cents each
Two-column layout cut.....25 cents each
Three-column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES

Slides will increase the interest in this production if you use them in advance of play date .....12 cents each

---

THUMB NAIL CUTS OF ALL STARS

Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen.....15 cents each
Also line drawings.....20 cents each

Paramount & Artcraft trade mark cuts are furnished in All sizes and are FREE. Script lines, both Paramount and Artcraft.
Film Trailers .....3.00 each
ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "I'll Get Him Yet"

.....,1919

Dear Miss Field:

"I'll Get Him Yet" is the promising—pardon the pun—title of Dorothy Gish's latest Paramount picture, which we are showing here from ..... to .....

If you've seen Miss Gish in any of her Paramount series, you know that the bobbed-hair Dorothy is bound to make good on any threat like that.

If you've seen her, we won't have to urge you to come. You either like Dorothy Gish or you don't. And statistics prove that there are two people on record who don't like Dorothy. The rest of the universe is for her.

If you're one of the great majority, you'll be glad to know that Dorothy again displays her versatility in this yarn. She runs a railroad! And she runs it right.

Now you'd imagine any railroad she ran would have its schedule subject to change without notice. Not so! This railroad, unlike some that possible libel suits prevent us from naming, never made a change.

Never?

Well, hardly ever!

"Hardly ever" is the story. Got the days of showing down?

Yours cordially,

..... Manager

Post Cards on "I'll Get Him Yet"

Exhibitors will be wise to mail at least one of these Cards to their patrons

.....,1919

Dear Miss Field:

"I'll Get Him Yet" is the name of Dorothy Gish's latest Paramount picture, which comes here ..... for a run of ..... days.

The versatile Dorothy runs a railroad in this picture. And she runs it on schedule.

You'll want to see her.

Sincerely,

..... Manager

.....,1919

Dear Miss Field:

"I'll Get Him Yet" is the title of Dorothy Gish's new Paramount, and you can watch her do it to-day. The picture will remain for .....

It's all about how Dorothy ran a railroad—and a husband. You'll love it!

Sincerely,

..... Manager

If Letter will not serve, use one of the Post Cards. ***IT WILL PAY!***

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange _____ Street _____

City _____

Date _____

Exhibitors' Advertising Accessory Order Blank

Order No.----------

Play Date	Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet	3 Sheet	6 Sheet	24 Sheet	Roto 1 Sheet	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W.	Single Sepia Scenes or Stars 22x28	Photos of Women Stars in Colors 22x28	Half Set Sepia Scenes 8-11x14 and Lobby Cards	Black and White 8-8x10 and 1 Card	Black and White Star Photos. 22x28	Black and White Star Photos. 8x10	Two Reel Comedies Sepias 6-11x14 & Lobby Card	Each	1 Col.	2 Col.	3 Col.	1 Col.	2 Col.	3 Col.	Circle Star Thumbnail Specify Fine or Coarse Screen	
		.10	.30	.60	1.75	.12	1.60	.40	.60	.60	.60	.75	.10	.50	.12	.15	.25	.35	.25	.40	.90	.15	

(Gratis Material)

Press Books _____ Music Cues _____ (Publicity mat Picture & Type) _____

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor) _____

(Address) _____



One Sheet



Six Sheet



One Sheet



SLIDE



Three Sheet

How will you advertise
DOROTHY GISH
in
"I'LL GET HIM YET"

BIG!

But How ?

POSTERS!!!

1 sheets—3 sheets—6 sheets

All overtown! Everywhere!



Three Sheet

—That's the way to turn 'em away—every show.—

Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays To Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops The Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware Of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
The Village Smithy
Reilly's Wash Day

Paramount-Arbuckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor!
Fatty In Coney Island
A Country Hero
Out West
The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out
Love

Paramount-Drew Comedies

Romance And Rings
Once A Mason

Paramount-Flagg Comedies

Hick Manhattan
Romance And Brass Tacks
Tell That To The Marines
Independence B'Gosh
Perfectly Fiendish Flanagan, Or The Hart Of The Dreadful West
Impropaganda
One Every Minute

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 11

True Heart Susie

Scheduled Release Date: **1 Jun 1919**

D. W. GRIFFITH

PRESENTS

"TRUE HEART SUSIE"

Directed by D. W. Griffith Story by Marion Fremont Photographed by G. W. Bitzer

The Story of a Plain Girl

An ARTCRAFT Picture



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for?

A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?

A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?

A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories?

A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat. form.

Q. Have you any cuts in which an illustration and a story are combined?

A. Yes. See the "story mat." shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?

A. A mat. is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?

A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats. to newspapers?

A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"

A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"

A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?

A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?

A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?

A. At your Exchange.

Q. When do I get accessories at your New York office?

A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?

A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor.

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION

AD CUTS and MATS

Editorial Chats with Exhibitors on David W. Griffith's Latest Artcraft Picture, "True Heart Susie"

RECOGNIZED as one of the leading figures of the motion picture world, David Wark Griffith is widely known as a producer of high grade cinema spectacles. He created "The Birth of a Nation", "Intolerance," "Hearts of the World," "The Great Love," "A Romance of Happy Valley," and "The Girl Who Stayed At Home." All of these productions are superb box office attractions and exhibitors need not be told that they have distinct drawing power.

David W. Griffith, Producer

AMONG the great producers of the world, there are few, if any, whose grasp of the technique of their art is more profound than that which distinguishes all of David W. Griffith's productions. Mr. Griffith long ago demonstrated his artistry and mastery of cinema technique, but in none of his pictures are these qualifications more delightfully in evidence than in his latest Artcraft picture "True Heart Susie." This is a charming theme delightfully handled, and it doubtless will win the esteem of an appreciative public. That it will be acclaimed a pastoral classic second only in beauty of thought and action to "A Romance of Happy Valley" seems to be assured.

Lillian Gish, Leading Woman

LILLIAN GISH, who plays the leading role in "True Heart Susie," is a charming actress who has an enormous following all over the country. She has appeared in many of Mr. Griffith's productions and her artistry is as exquisite as it is captivating. Miss Gish has a winsome personality and reinforced as it is by mimetic talents of the highest order, it is no wonder that under the tutelage of Mr. Griffith she should be hailed as one of the most finished screen artists in the world.

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Marion Fremont, Author

MARION FREMONT, author of "True Heart Susie" is a recognized writer of exceptional cleverness as her latest effort amply proves. Miss Fremont has done exceptional work in the past and her latest achievement ranks among her best.

An Appealing Story

SUSIE MAY TRUEHEART, an awkward, straightforward, true-hearted school girl of Hoosier county, loves with wondrous loyalty William Jenkins, a boy neighbor. She watches him adoringly at school and she suffers severely when she is compelled to go above him in the spelling class, because she is a better speller than he. One day a politician promises to give the boy a start in life, and he and Susie await the fulfillment of the promise which never comes. Susie decides that she will send William to school herself, for she wants the man she marries to be educated. The accumulated butter and eggs money is devoted to that purpose and William goes away to school, quite unaware of the sacrifices Susie is making for him. He goes through college and is ordained minister. Through the years Susie treasures his few letters to her. Appointed to the pastorate of the village church, William returns home and falling in love with Betty Hopkins, a light-headed beautiful butterfly from the next town, he marries her. Hiding her heavy heart beneath a smile, Susie carries flowers to the happy couple at the wedding. William soon discovers that Betty is not his real helpmate and he vaguely realizes that Susie alone has roused love in his breast. Betty is a little unfaithful and contracting a cold while attending a dance with Sporty Malone, she dies before she is able to confess to William that Susie had protected her for his sake. In time, William and Susie come to an understanding and both find their long-delayed happiness.

Admirable Support

AS usual, Mr. Griffith has provided an exceptionally clever cast of players for this production. Robert Harron, a player of unusual ability, plays opposite Miss Gish, while Clarine Seymour, who won fame as "Cutie Beautiful" in "The Girl That Stayed At Home," has the role of Betty Hopkins, a girl wife. Others in the cast include Loyola O'Connor, Walter Higby, Kate Bruce and Raymond Cannon.

W. G. Bitzer, Photographer

ONE of the best known cameramen in the country is W. G. Bitzer, who long has been identified with the Griffith producing organization. Mr. Bitzer has photographed many of Mr. Griffith's successes, but his skill never has been displayed to better advantage than in "True Heart Susie."



If you want to use any of the illustrations on this page in your publicity or advertising, tell your Exchange to send you "Production Cuts No. (as indicated beside each illustration) illustrated on page 2 of the 'True Heart Susie' press book."

←916

917→

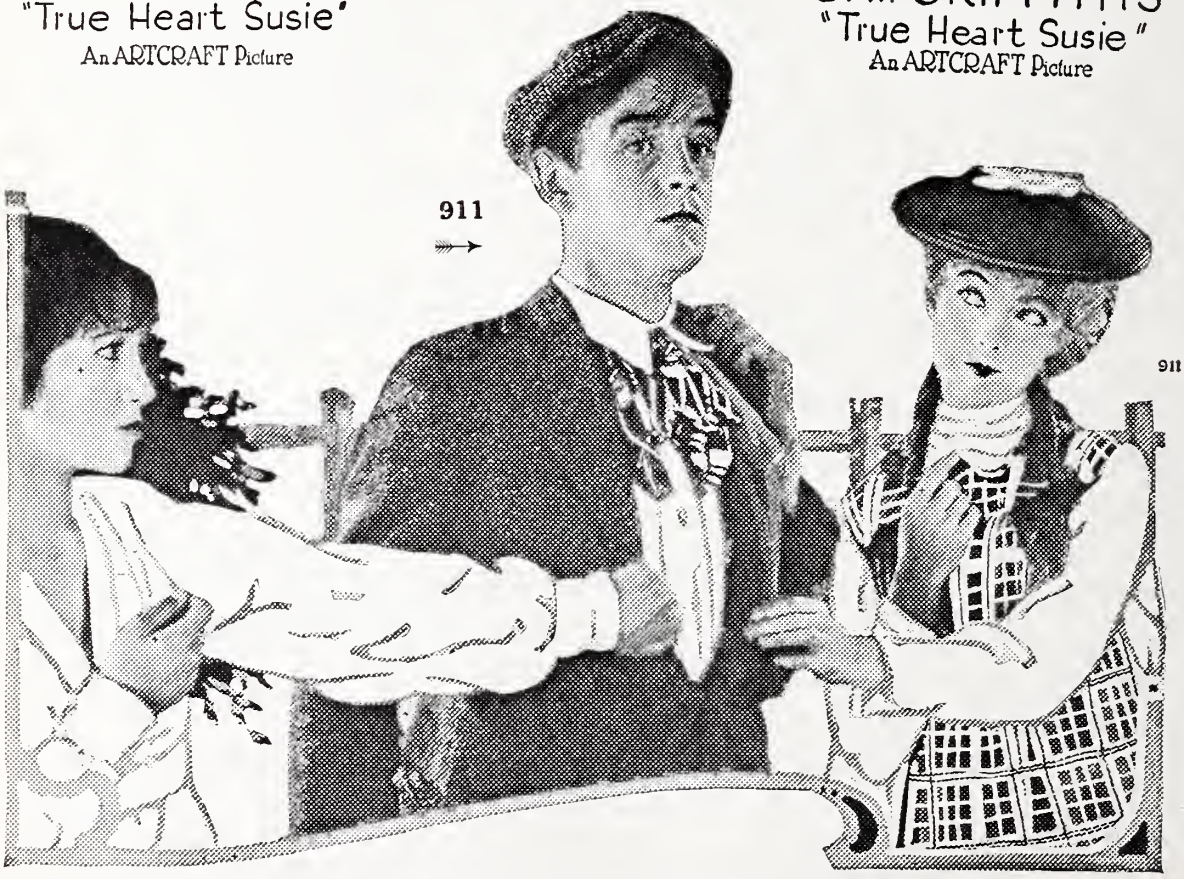
Your printer can easily saw off the lettering and substitute type therefore if you want him to.



Lillian Gish *in*
D.W. GRIFFITH'S
"True Heart Susie"
An ARTCRAFT Picture

Clarine Seymour *in*
D.W. GRIFFITH'S
"True Heart Susie"
An ARTCRAFT Picture

911→



ROBERT HARRON and LILLIAN GISH *in*
D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture



THE WOMAN WHO WAITS

She is the Central Character of
David W. Griffith's Great Artcraft Picture

"TRUE HEART SUSIE"

Does Man or Woman Do the Wooing? * * * Is There Anything More Brutal than the Treatment Civilization Gives to Womanhood? * * * "True Heart Susie" is Dedicated to the Plain Women of the World.

WHICH stands the best chances of getting married? Which does a man choose for a wife? The painted and powdered, fluffy, short-skirted, silk-stockinged coquette, or the plain honest to goodness, true-hearted girl?

Since the beginning of time men have told women that the honest heart and plain simplicity mark the kind of girl a man wanted for a mate. Does he mean this, or does he only think he means it? Does the plain, real girl, following out her duty through life to God and man win the best husband?

Have you read the story of how many chorus girls have made brilliant matches? Not that there may not be plenty of good girls in the chorus, but when she is, does she not know that fluffy ruffles and gaudy clothes mean more to a man's heart than sweet simplicity? This is the subject of "True Heart Susie."

Another point—does man or women do the wooing? "True Heart Susie" is dedicated to the plain women of the world—just the ordinary, honest to goodness girls—the women of this day of modern civilization.

In theory, a woman is free to marry whom she pleases. Is this the truth? In the first place there are many more women than men in the world. In what sort of an environment does civilization put a young girl? Childhood past—womanhood—all the old, primitive cry of womanhood that screams within her—to love and to be loved—that cannot be drowned by all the preachments, the philosophies and religions created since the dawn of time until the last speck of life left on this earthly planet. Say it, preach, talk what we will—nature must have her way. To attempt to stop this is death or perversion. Is there anything more brutal in the world than the treatment civilization gives to womankind?

The Woman that Waits—From New York to California, through all our civilized globe—the woman is taught she must wait—it is the man who must make the advances. Suppose you were an ordinary, plain girl—what chance do you stand of marrying the man of your choice? You have no more choice than a weed in an ordinary garden that desires the sun.

On front porch and back porch, in church and on sidewalks you may see the millions searching after happiness. For women, the greater part of this means the right man—where is he? You sit on the porch in any one of the thousand country towns from Maine to California and wait for the man to come—and wait, and wait.

They go by—the ones that you would like—it is a free country; you have your choice. But how, in the name of God, are you going to make that choice? Most of them either keep on waiting and he never comes, or else take some poor pitiful, stunted, weak-kneed, sway-backed, imitation of her ideal and, holding this poor pitiful excuse of humanity close to her heart goes on through the rest of her life lying to herself that this is the ideal creature.

The Woman That Waits—the heroine in "True Heart Susie" is one of these girls—just a sweet, ordinary girl who hasn't the money to buy clothes she would like, with a heart as big as humanity, palpitating with sweetness, love and self-sacrifice, but the heart is hidden behind plain clothes, beneath an ordinary exterior. What man in the world has eyes keen enough to look through this and see the beauty of the human heart?

Wars may come and wars may go, but the search for happiness, the search for love, goes on forever—and no battle more pitiful, no struggle more heart-rending, no tragedy deeper than that in the little, sweet, tender heart of the woman who waits.

Could you look into this heart you might see more sacrifices, more beauty, more God, than is enthroned in all the religions of the world. Laugh at religion, if you will, laugh at the stars if you are so pitifully low, laugh at the moon or a child's face or a dying deer, or a man being crucified, but don't, if you value your soul's salvation, laugh at a woman that has been denied all life, whom we vulgarly call "an old maid"—one of those who have waited.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



Lillian Gish *in* D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 914, illustrated on page 4 of the 'True Heart Susie' press book." Specify whether you want an electro or a mat.



When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 913, illustrated on page 4 of the 'True Heart Susie' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefore if you want him to.

LILLIAN GISH and ROBERT HARRON *in*
D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture

Cast and Story of "TRUE HEART SUSIE"

For use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of David W. Griffith's Latest Photoplay

An Artcraft Picture

David W. Griffith's New Artcraft Picture, "True Heart Susie", Beautiful Pastoral Romance Exerting Intense Heart Appeal

Dainty Lillian Gish Has Leading Role and Clarine Seymour and Robert Harron Have Ideal Parts in This Exceptional Photoplay by Famous Producer

SUSIE MAY TRUEHEART, a delightfully awkward, straightforward, true hearted girl of Hoosier county, loves, with steadfast loyalty, William Jenkins, her boy neighbor across the way. At the little country school house she watches, adoringly, his every move, and suffers untold agonies when, because she is a better speller, she has to go above him.

A small, live politician, looking after his fences as he passes through the town, calls William a bright lad, and half promises—in his desire to impress the simple country folk—to give the boy a start in life. Through the months that follow, William and Susie await the fulfillment of the promise that was not made to be kept, looking for the letter that never comes.

At last Susie decides for herself that William must not be disappointed; she determines that the man she is to marry must be educated; William is the man she is going to marry; she herself will send him to school.

She confides her plans to the spinster aunt with whom she lives. Auntie is quite unenthusiastic. But since the farm and everything on it was left to Susie by her mother, the girl has her way. The accumulated butter and egg money, the small amounts saved for luxuries, finally the cow, go to swell the fund that is to give William his start.

Of all these sacrifices, William knows nothing. When at last a letter arrives with money orders and a receipt from the nearby country college for a year's tuition, he takes it for granted—through his transports of delight—that the gift is from the self-styled philanthropist of the year before.

"TRUE HEART SUSIE"

The Cast.

Susie May Trueheart	Lillian Gish
Her Aunt	Loyola O'Connor
William Jenkins, a Minister	Robert Harron
His Father	Walter Higby
Betty Hopkins, a Girl Wife	Clarine Seymour
Her Aunt	Kate Bruce
Sporty Malone	Raymond Cannon

William goes through college. He is ordained a minister. Through the years Susie waits for him, wholeheartedly, treasuring each of the few letters that he sends her, and finding crumbs of comfort in such noncommittal phrases as: "So far, I haven't met anybody I like better than the people at home."

It is after William's return home that Susie's life tragedy occurs. The young man, self-consciously important as the newly appointed minister of the home church, falls head-over heels in love with Bettina Hopkins, a light-headed little butterfly from the next town, and marries her. Hiding her heavy heart beneath a smile of sacrifice that illumines her serious little face, Susie carries flowers at the simple country wedding.

Following the marriage, matters at the parsonage do not progress smoothly. William finds that the girl of his dreams is a different being in real life. Curl papers take the place of curls, and interest in stories drive out interest in preparing meals. Vaguely, William realizes that he has made a mistake—that in Susie, and not Bettina, he might have found his true mate.

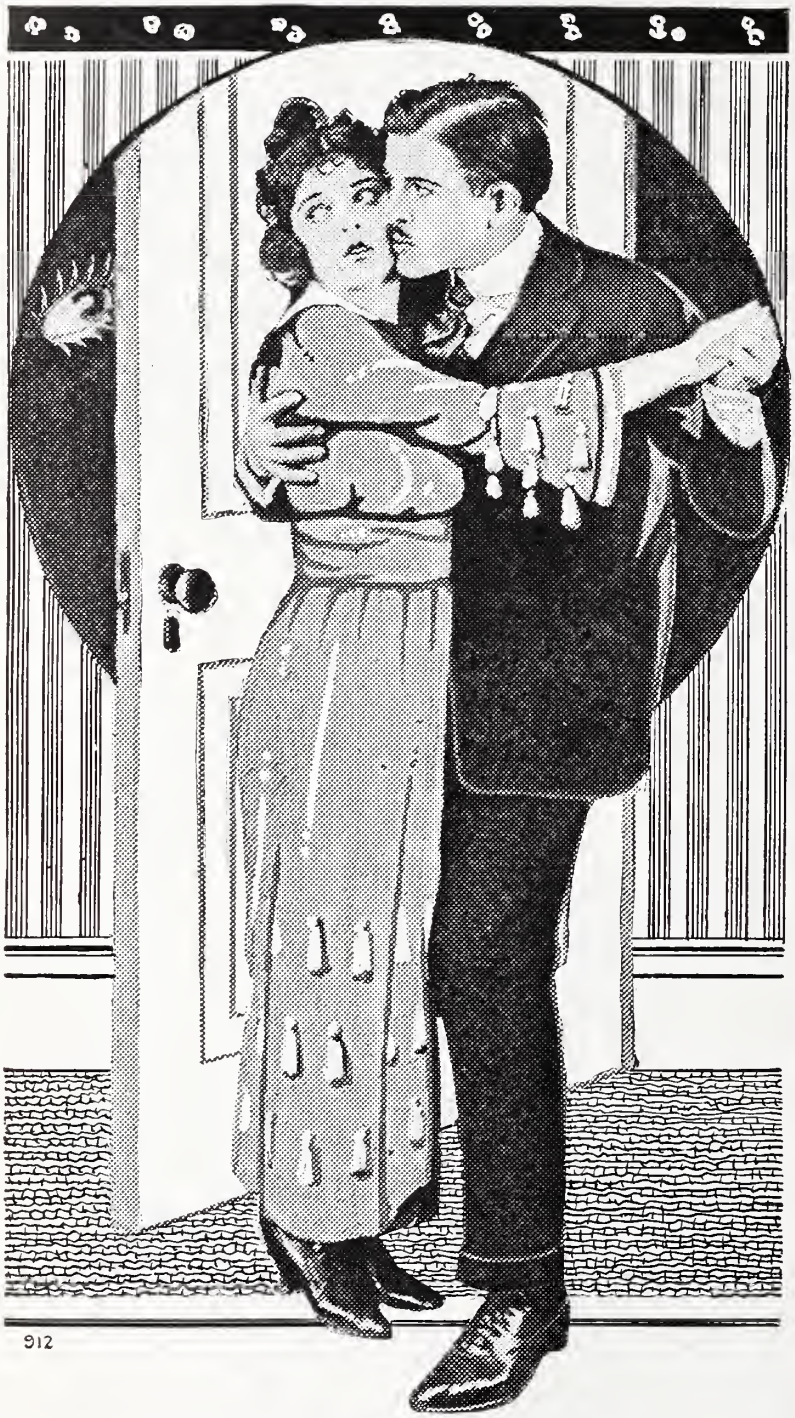
But it is too late now. Sadly, when he finds Susie looking at some letters in a hidden nook, he asks her if she is thinking of getting married, and advises her to be sure and find the right man. He fails utterly to sense that the letters Susie is reading, are his own—letters from the only man she can ever love.

Bettina sees occasionally, members of the little fast set of the near-by town, whom she knew before her marriage. She dances with a former beau, Sporty Malone, and receives his kisses. But when William returns unexpectedly, convinces him that he was entirely mistaken in what he thought he saw. Later, Bettina attends a dance with Sporty and is caught in the rain on the way home, only to find—drenched and shivering—that she has lost her key and cannot get back into the house unobserved. In desperation she goes to Susie and is taken in for the night. Susie torturing her own heart, keeps Bettina's secret—and again William is deceived.

But the cold proves serious. It settles in the girl-wife's lungs, and dances poor Bettina down into the Shadowy Halls of death. With her last words she tries to confess to William, but is unable, even then, to tell him the truth, dying as she had lived, a little unfaithful.

After she has passed away, William begins the mistaken task of enshrining her in his memory—to the exclusion of any other love. Then, in time, he learns the truth that Bettina was—what she was; that Susie is—what she has always remained.

So Susie at last comes into her own.



912

Clarine Seymour *in a scene from*
D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 912, illustrated on page 6 of the 'True Heart Susie' press book." Specify whether you want an electro or a mat.



918

Lillian Gish *in*
D.W. GRIFFITH'S
"True Heart Susie"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 918, illustrated on page 6 of the 'True Heart Susie' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

Exclusive Stories For Photoplay Editor From.....Theatre

A GREAT revival of magic and the art of illusion is at hand, Houdini, hand-cuff king and president of the Society of American Magicians and of the Magicians' Club of London, told the conjuring fraternity of Los Angeles at their dinner in his honor. At this banquet of the Los Angeles Society of Magicians—arranged after announcement of Houdini's presence at the Famous Players-Lasky studio for a special picture—the famous illusionist astonished the sophisticated professionals with remarkable feats of legerdemaine. His new picture, not yet titled has been finished under direction of Irvin Willat.

* * *

"Across France With The Yankee Gas Hounds" is the title of a new Paramount-Burton Holmes travelogue. This picture, especially timely because of the return of thousands of soldiers who saw service with the Motor Transport Service overseas, takes the spectator through the beautiful parts of France which were routes for American trucks during the war. Mr. Holmes makes his trip from "An American Port In France", through historic French cities and shows remarkable views of the splendid castles built by French knights.

* * *

Booth Tarkington, the author, released film rights on "The Gentleman From Indiana" only on condition that his old crony, Dustin Farnum, star as the fighting Hoosier editor. The results proved that Mr. Tarkington's choice was not only a matter of sentiment but a matter of keen insight into his friend's qualifications for the role. The picture was released on the Success Series schedule of the Famous Players-Lasky Corporation.

Exclusive Stories For Photoplay Editor From.....Theatre

THE Emerald Isle with all its atmosphere of peasant life is found in the Hollywood sets of "Peg O' My Heart," the new Famous Players-Lasky production, according to impression received by John McCormack, famous Irish tenor, in his recent visit to the studios. Mr. McCormack was invited to the studio by Cecil B. DeMille, director, as forfeit in a tennis game in which the tenor beat his friend with the assistance of Maurice McLaughlin, former world's champion. The singer pronounced the cottage scenes absolutely true to the Ireland in which he was reared; and he was delighted to find that an old friend—Thomas Meighan, whom he knew in the Old Country—plays the leading male role in the pictures.

* * *

Why suffragettes may boost Major General Leonard Wood for the next presidency was apparent from this officer's gallant conduct while boarding the Manhattan Limited for Chicago, a few days ago. J. C. Egan, station master, while conducting General Wood and his dozen staff officers to a special drawing room on the train, introduced him to a pretty young woman who was worried because lack of reservation would force her to make the trip by upper berth. "Roosevelt's choice" declared that nothing like that must happen, and promptly offered to exchange his drawing room for the upper. The young lady, Ann Forrest, en route to join Lasky forces in Los Angeles as Bryant Washburn's leading lady, declined with thanks—but she knows who she wants for the next Republican nominee.

* * *

Louise Fazenda, who is recognized as the funniest girl on the screen, is working on another Paramount-Mack Sennett Comedy. Chester Conklin, the thanwhomest of screen comedians is also in the cast. R. Richard Jones will direct in co-operation with Mr. Sennett.

Exclusive Stories For Photoplay Editor From.....Theatre

A UNIQUE distribution system unlike any present method will be inaugurated during the new season by the Famous Players-Lasky Corporation, Walter E. Greene, Vice-President in charge of distribution, announced recently following the opening of the organization's convention. Every part of the country was represented by out-of-town District Managers who attended the conference. The new season will open on September 1st.

* * *

A total of $250,000 in Victory Loan subscriptions was taken in by the Famous Players-Lasky Corporation, the only motion picture company to conduct a consistent campaign in New York. Personal appeals by stars, actual demonstrations of how motion pictures are made in the Aeolian Building window, and auctions of autographed photographs by noted players were some of the methods used in the drive. At the Aeolian window alone $150,000 was taken from the crowds that gathered to watch the daily performances.

* * *

Scenes of "The Misleading Widow," the new Paramount picture starring Billie Burke were taken at Clifford Dunning's beautiful home at Glen Cove, L. I. Reproductions of the interior of the Dunning home were built at the studio where the film was finished under the direction of John S. Robertson.

* * *

"The Firing Line," the screen adaptation of Robert W. Chambers' novel with Irene Castle in the leading role, is said to be a remarkable photoplay. Mrs. Castle with her husband, Captain Robert Treman, spent much time at Lake Placid where Spring scenes were made about a hunting lodge with beautiful Adirondack scenery to set off the location.

* * *

Elsie Ferguson has completed her work in her latest Artcraft picture, "Eyes of the Soul," and has begun "The Witness for the Defense," under the direction of George Fitzmaurice. She had no interval of rest between the pictures, though she usually takes a two weeks' vacation on completing a film.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



915

Robert Harron *in*
D.W. GRIFFITH'S
"True Heart Susie" **915**
An ARTCRAFT Picture

If you want to use any of the illustrations on this page in your publicity or advertising, tell your Exchange to send you "Production Cuts No. (as indicated beside each illustration) illustrated on page 8 of the 'True Heart Susie' press book."



919 LILLIAN GISH and ROBERT HARRON *in*
D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture

910

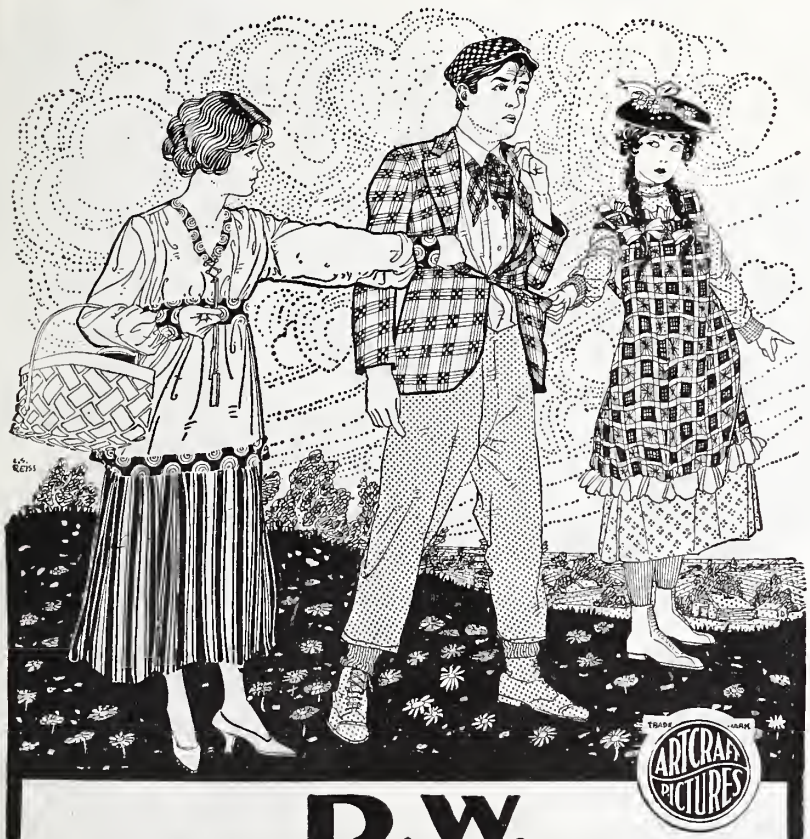


ROBERT HARRON and CLARINE SEYMOUR *in*
D.W. GRIFFITH'S "True Heart Susie" **910**
An ARTCRAFT Picture

Your printer can easily saw off the lettering and substitute type therefore if you want him to.

STRAND

Broadway at Main Street



D.W. GRIFFITH

PRESENTS

"True Heart Susie"

The Story of a Plain Girl

An ARTCRAFT Picture

By Marion Fremont *Directed by D. W Griffith* *Photographed by G. W. Bitzer*

Another great romance by the famed creator of "Hearts of the World" and "The Birth of a Nation." A picture of smiles, tears and human appeal that goes straight to your heart.

STRAND

THEATRE



SHE didn't wear the Paris fashions, didn't dream of a "coming out." She only *loved,* and helped *him,* and waited for him to speak.

When he married another—a woman of a different sort—True Heart Susie helped him still, smiling to hide the tears.

Tears? Yes, a few. But many smiles, and big scenes that thrill the soul, and a glorious joy at the end.

Another great Griffith drama of human hearts, with Lillian Gish, Robert Harron and Clarine Seymour.

ADDED ATTRACTION

" Hearts and Flowers"

A Paramount-Mack Sennet Comedy

CRITERION



D. W. GRIFFITH PRESENTS "TRUE HEART SUSIE"

An ARTCRAFT Picture

THE STORY OF A PLAIN GIRL. .

Directed by D. W. Griffith

Story by Marion Fremont *Photographed by G. W. Bitzer*

What though *he* forgot and threw away his love on a faithless butterfly? Win or lose, love to Trueheart Susie meant loving *always*, helping *him* smiling to hide the tears. She won, too, in the end. And she'll win *you*. Another Griffith masterpiece, with Lillian Gish, Robert Harron and Clarine Seymour. Come!

Extra Added Attraction

A Paramount-Mack Sennett Comedy

"Hearts and Flowers"

Also

A Burton Holmes Travel Picture

"With Uncle Sam's Submarine Chasers"

and

The Latest News Weekly

THURSDAY, FRIDAY, SATURDAY

11 A. M. to 11 P. M.



TRADE MARK ARTCRAFT PICTURES

RIVOLI

Monument Square



By Marion Fremont *Photographed by G. W. Bitzer*

Directed by D. W. Griffith

ANOTHER powerful drama of human hearts by the world's master director. With a brilliant cast, including Lillian Gish, Robert Harron and Clarine Seymour.

Added Attraction

"Fatty" Arbuckle

in

"A Desert Hero"

A Paramount-Arbuckle Comedy

Also

"Americans in the Making"

A Paramount-Bray Pictograph

ALL WEEK

11 A. M. to 11 P. M.

Advance Press Stories of "True Heart Susie"

To be Sent to the Newspapers Immediately Prior to and During the Display of David Wark Griffith's Latest Photoplay

An Artcraft Picture

CHARMING STORY OF TRUE GIRL'S LOVE IS "TRUE HEART SUSIE"

David W. Griffith's New Artcraft Picture is Delightful Production

CHARMING indeed, is the story of "True Heart Susie," David W. Griffith's new Artcraft picture which will be shown at the..... theatre ..... for.....days. It is one of those pastoral themes which rise to the dignity of screen classics by reason of the artistry of this master producer, and which invariably hold their own against criticism.

In this fascinating story of a little Hoosier girl who loves a boy with rare devotion, the heart interest is supreme and the suspense wonderfully compelling. Susie May Trueheart loves William Jenkins so well that when a politician fails to keep his promise to send William to school, she sells butter and eggs and even her cow to raise funds for the purpose. So it happens that William goes to college, but he is unaware that his good angel is Susie to whom he writes desultory letters.

So it happens that when he leaves college and is ordained a minister, he comes to his home as pastor of the village church. Then the tragedy of poor Susie's life is born. William weds a flighty beautiful girl who repays his love by accepting the attentions of less worthy men. But she is punished by fate. Susie, although she never has forgotten that she was the bearer of flowers at the wedding of the man she loved, protects the erring wife, and it is only after the latter's death that William comes to a realization of Susie's great love and both find happiness.

Sweet Lillian Gish plays the part of Susie and Robert Harron is William Jenkins. Clarine Seymour plays the role of Betty the butterfly wife. The support generally is of the finest grade.

SMILES THRU TEARS; HEART BREAKING; OH, "TRUE HEART SUSIE!"

Highly Impressive Scene in D. W. Griffith's New Artcraft Production

PERSONS who have ever had to smile while their hearts were breaking, will never forget the performance of Lillian Gish in "True Heart Susie," the latest D. W. Griffith Artcraft picture which will be displayed at the.....theatre on.....next.

Since her appearance in "Broken Blossoms," Mr. Griffith's tremendous artistic success that has been the sensation of New York, Miss Gish is conceded by all the metropolitan critics to be one of the foremost actresses on the screen, but many believe she has surpassed all previous work in her characterization of the heart-broken little girl who hoped to marry her girlhood sweetheart, and found him, instead, with his arms about a comparative stranger, whom he had asked to marry him.

With her aunt she is invited to the minister's home, to hear him play the little church organ, quite a social event in the community. Just for a little surprise, she joyfully runs ahead of her aunt, tiptoes through the open door, and sees —.

The tumult of her heart seems to surge in her face. The man for whom she has worked, and secretly helped and selected for her mate, turns with a casual smile to her as an old friend, and she smiles back, a smile gracious with courtesy and well wishing, but palsied with the horror of surprise.

Women should love that smile, for it is a triumph of their sex. It is one of the soul-searching touches which Mr. Griffith has put into "True Heart Susie" and which makes it a human document as well as a delightful diversion.

SOUL OF VILLAGE MAID IS THEME OF "TRUE HEART SUSIE"

Three Strong Characters Are Central Figures of New D. W. Griffith Picture

INTO the rural village for the setting, and into a woman's soul for the theme, David Wark Griffith has gone for the materials of his new Artcraft picture "True Heart Susie," which will be shown at the .....theatre next.....

He has chosen three characters, typical and definite in the domestic life of America, familiar to the residents in every small place and most large ones. One is that of a lovable, loyal girl, who never has a chance to marry but one man, and when that man passes her by, ages her soul with tears, and wearies her days with waiting.

Another is a young man who goes to college, returns with comical conceit, the premier of swains, as serious to himself as the measles. And the third is a girl who considers marriage never a union of hearts but a necessary patronage, a wife of subsidy rather than of love.

With these persons, Mr. Griffith has arranged a story of wondrous charm, piquant in the delightful subtleties of character delineation, a warm, wholesome story of love won and love denied. He devotes his deep perception of the infinite varieties of each heart, to these three young persons, each whetted by nature to realize the fullness of life's experiences, yet each held from doing just what he or she should.

Lillian Gish appears as the girl who waits, a repressed role which absorbs the full power of her acting. Robert Harron, as the boy who becomes a minister, will remind the world of some it knows, and give to it a chuckle never forgotten. Clarine Seymour is introduced as a merry young milliner from Chicago.

WIFE OF MINISTER DANCE? OH, HORROR!

Clarine Seymour Has Strong Role in "True Heart Susie"

WHAT could shock a sedate and church-going community more than to have the minister's wife dance? Not only secretly dance in her own home, but go out at night with a young chap called "Sporty" and dance in the neighboring town.

She knew the latest 'shimmy' and she danced the lightest step, and she came capering into the life of "True Heart Susie" to become a troublesome and delightful figure in D. W. Griffith's latest Artcraft picture which will be shown at the..... theatre next week.

But she would dance. The minister had never seen a dance, and his horror at finding his bride dancing with the gayest young man in the countryside, with the music played on the organ where he practiced all his church hymns, was beyond expression.

The irrepressible character of this little milliner who stitches a strange garment of life for herself in the drama, is played by Clarine Seymour, the "Cutie Beautiful" of 'The Girl Who Stayed at Home'. Her vivacity and fascinating selfishness in the role make it distinctly a part of vivid interest and true human proportions.

Superb Griffith Picture

ONE of the most remarkable photoplays seen here in many days is D. W. Griffith's Artcraft picture, "True Heart Susie," featuring Lillian Gish, Clarine Seymour and Robert Harron, which is attracting large audiences to the..... .....theatre this week. It is a superb Griffith production which no one can afford to miss seeing.

ROBERT HARRON BOY IN NEW PHOTOPLAY

Supports Lillian Gish in New Picture "True Heart Susie"

ROBERT Harron as a lanky, long-necked country boy who goes to college and becomes a minister, with wise opinions about selecting a girl for a wife, but hasty and lacking judgment in doing so, plays the part of a character familiar to millions in D. W. Griffith's new Artcraft picture "True Heart Susie," which comes to the..... theatre next.....

Even before he leaves for the small college, his innocent complacency at being a favorite among the girls of the small community, led him to strut and council with the confidence and wisdom only a boy at such an age could assume.

And when he returns from the college for his vacation, with a new suit, a moustache, and a new importance in his carriage; and grandly invites Susie to attend his royal and triumphal progress to the village grocery store in search of a "sody," Mr. Harron makes all the world his debtor for one of the most deep-seated laughs the screen has ever offered.

Lillian Gish and Clarine Seymour play the leading women's roles. The cast generally is of the highest Griffith standard of excellence.

Lillian Gish in Picture

DAINTY Lillian Gish portrays the leading role of David W. Griffith's new Artcraft picture, "True Heart Susie," which is the bill at the.....theatre this week. She is delightful as Susie as is also Clarine Seymour as the foolish little wife. Robert Harron, a splendid player, plays opposite Miss Gish with artistic results. The entire cast is fully up to the high Griffith standard.

LILLIAN GISH BUYS AFFECTIONATE COW

Animal Wins Her During Filming of "True Heart Susie"

IN her new character of "True Heart Susie" Lillian Gish has to surrender her greatest asset and dear friend, a cow to which she has become greatly attached. When she goes into the field, the cow approaches, stands contentedly near, sniffs at her shoes, calmly and tenderly licks her face, and otherwise demonstrates her affection. "True Heart Susie" will be shown at the .....theatre next.....

While taking the scenes, Miss Gish was so impressed by the friendliness of the cow, that she made it a pet, and when work was over after several days, she bought the animal. It is the first of a herd Miss Gish hopes to have some day, although it may go as a gift to her sister, Dorothy, for it is the first cow Miss Dorothy ever could fondle without disaster.

Splendid Photography

THE soft and exquisite photography of which D. W. Griffith is the inventor and developer appears with new vigor of improvement distinctive among photographic effects in "True Heart Susie," an Artcraft picture which is on view at the.....theatre this week. Trenchant, delightful, glowing with the charm of youth, and electric with the tumult of rival love, bristling with humanities, significant as a study and absorbing as entertainment, "True Heart Susie" is a most remarkable photoplay.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

No Bombs in Her Mail!



THE size of her income makes her a capitalist, all right. Yet Lillian Gish opens her own mail, for she knows that even the most rabid Bolshevik will omit her name from the mailing list for bombs. Lillian is a friend of the peepul—at least that's what several hundred of the admiring proletariat, ranging from anarchist to plain prohibitionist, write her from every part of the country each week. Just why they all love this little lady is patent in her next Artcraft picture, "True Heart Susie."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "TRUE HEART SUSIE"

An ARTCRAFT Picture

OBTAINABLE AT YOUR EXCHANGE

FILM TRAILERS $3.00 EACH

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

One Sheet .....10 cents each
Three Sheets .....30 cents each
Six Sheets .....60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .....12 cents each

---

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them.

8x10 black and white, 8 in set.....60 cents
11x14 sepia, 8 in set, per set.....60 cents
22x28 sepia, scene or star.....40 cents
22x28 colored photos of women stars....60 cents
22x28 black and white star.....75 cents
8x10 photo of star, can be used for all other productions of this same star, each..10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen, so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper.

One column layout cut.....15 cents each
Two column layout cut.....25 cents each
Three column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:

Slides will increase the interest in this production, if you use them in advance of play date.

12 cents each

THUMB NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .....15 cents each
Also line drawings.....20 cents each

Paramount and Artcraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "True Heart Susie"

.....1919

Dear Miss Browning:

This is just a line to let you know that Susie May is to be married.

Who? Why "True Heart Susie", the heroine in the new Artcraft picture with Lillian Gish, which comes here from .....to.....

Yes, in the end she marries him, the sweetheart of her youth whom she sent to college with her savings. And although unaware of the identity of his benefactor, he never thanked her, and although he married another girl, Susie waited for him with the quiet patience of true love. The tragic death of his unfaithful little child-wife finally brought her into her own.

David W. Griffith directed this master romance, and Robert Harron is leading man with Lillian Gish. You remember their work in notable Griffith productions. Meet them again in this new picture and know that your heart's response to true humor and pathos is as strong as ever.

Cordially yours,

Manager.....

POST CARDS ON "TRUE HEART SUSIE"

Exhibitors will be wise to mail at least one of these Postals to their patrons

.....1919

Dear Miss Browning:

"True Heart Susie" is the name of the new Artcraft romance with Lillian Gish, which will be here today. We think it exactly coincides with your taste in this type of picture and wish to let you know so that you may be one of the audience while it is here.

David W. Griffith was the director, a fact which gives a clue to the quality of the picture.

Sincerely yours,

Manager.....

.....1919

Dear Miss Browning:

We have secured one of the great David W. Griffith romances--a new one--by the name of "True Heart Susie". This Artcraft picture comes here.....

Lillian Gish plays the heroine. We hope no prior engagements will prevent your seeing her splendid work in this wonderful picture.

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Play Date	Order No.--------- Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Each .12	1 Col. .15	2 Col. .25	3 Col. .35	1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor)

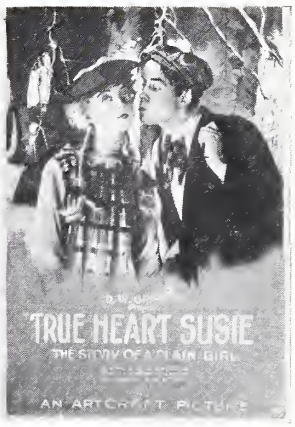
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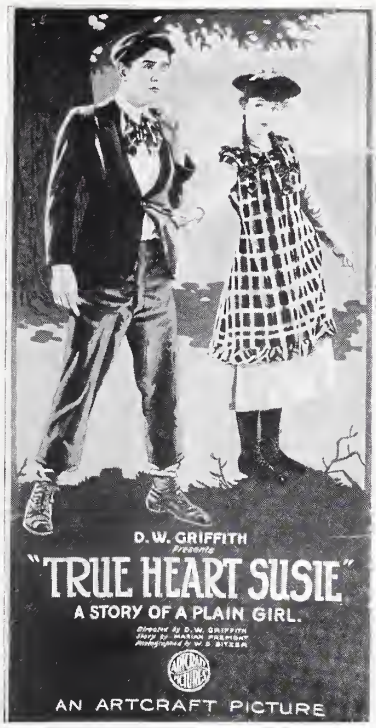
One Sheet



Six Sheet



One Sheet



Three Sheet

How Will You Advertise

"True Heart Susie"

BIG!

BUT HOW?

POSTERS!

1 Sheets—3 Sheets—6 Sheets—24 Sheets.

ALL OVERTOWN!

EVERYWHERE!



Three Sheet



Twenty-four Sheet

That's the Way to Turn 'em Away—Every Show—

An Artcraft Picture



THERE ARE TIMES WHEN A YOUNG MAN FEELS EMBARRASSED



D·W·GRIFFITH



HE BEGINS TO WONDER IF HE HAS NOT MADE A MISTAKE IN THE CHOICE OF A WIFE

ARTCRAFT PICTURES

ARTCRAFT PICTURES

D.W.GRIFFITH

PPESENTS

"True Heart Susie"

The Story of a Plain Girl

Directed by
D.W.Griffith

Story by
Marian Fremont
Photographed by
G.W.Bitzer



THE CARRYING OF WILLIAM AND BETTY.



WILLIAM SENDS SUSIE WORD OF HIS ARRIVAL AT COLLEGE



HOW I'M GOING TO WORK SOMETHING FOR YOU — I'M GOING TO GIVE YOU A START IN LIFE

Roto One Sheet - - - - - - - - - - - - Price 12 Cents

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 12

Putting It Over

Scheduled Release Date: **1 Jun 1919**

HELPS THAT REALLY HELP YOU TO PUT ACROSS

BRYANT WASHBURN

IN

"PUTTING IT OVER"

By George Weston—Scenario by Marion Fairfax—Directed by Donald Crisp

Presented by Jesse L. Lasky

A Paramount Picture

ADVERTISING LAYOUTS

BILLBOARDS AND POSTERS

ADVANCE PUBLICITY STORIES

CURRENT PUBLICITY & "SHORTS"

SCENE CUTS FROM PRODUCTION

MATERIAL FOR YOUR PROGRAM

NEWSPAPER STORY MATS

STILLS, SLIDES, STAR CUTS

ETC.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for?

A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?

A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?

A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories?

A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat. form.

Q. Have you any cuts in which an illustration and a story are combined?

A. Yes. See the "story mat." shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?

A. A mat. is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?

A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats. to newspapers?

A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"

A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"

A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?

A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?

A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?

A. At your Exchange.

Q. When do I get accessories at your New York office?

A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?

A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor.

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION

AD CUTS and MATS

Important Facts Regarding Bryant Washburn and His New Photoplay, "Putting It Over"

BRYANT WASHBURN, hero of numerous Paramount picture stories, is one of the most popular screen stars in the country. He won his spurs in such vehicles as "The Gypsy Trail," "The Way of a Man With a Maid," "Venus in the East," "Poor Boob" and "Something to Do." The brilliant records made by these photoplays will be equalled if, indeed, they are not surpassed by his latest starring vehicle, "Putting It Over." This is a superb comedy and will be a box office winner of the first class.

Bryant Washburn, Star

RECOGNIZED for his ability as a screen player and for his manly personal traits, Bryant Washburn has a large and enviable following of screen fans everywhere. Young, robust, athletic, studious and possessing an engaging smile, Mr. Washburn is a screen luminary whose popularity increases with every new characterization he essays. He vests all of his portrayals with that spirit of optimism and good humor which make them as distinctive as they are delightful. In "Putting It Over," he is seen as a country boy who plays practical jokes and who later migrates to the city where he learns by bitter experience the folly of his course. The story is a charming one and in Mr. Washburn's hands, the role of Buddy is as clear cut as a cameo. If it doesn't accentuate his fame as a star of the finest luminescence, then I shall have another guess coming.

George Weston, Author

THE picture "Putting It Over" is based upon a short story by George Weston which appeared in the Pictorial Review for October, 1918. The story is of that type of fiction that is most popular and it speaks well for the author as a writer of short stories.

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Marion Fairfax, Scenarist

MARION FAIRFAX is one of the best known scenario writers in the country. She has written the continuity for many screen productions, besides creating many original scenarios. Much credit is due Miss Fairfax for her work in "Putting It Over."

A Delightful Story

ROBERT (BUDDY) MARSH, known as the village cut-up by the practical jokes he has practiced against his townspeople, goes to New York to make his fortune and obtains work as a soda fountain clerk. He takes lodgings at the boarding house of Mrs. Peeler, whose daughter works at the same store. Because the daughter takes quite a fancy to Buddy, her mother is not strict with him in the payment of his back rent, which is usually in arrears. A girl named Myrtle has two tickets to the Drug Clerks' Ball and invites Mary Stacey, a sweet little librarian, to go with her. Buddy escorts Miss Peeler to the ball. During the festivities, one of Buddy's practical jokes results in Mary Stacey fainting in his arms and he immediately transfers his affections to Mary. To make an impression, Buddy tells Mary that he makes fifty dollars a week, but after Buddy is gone, Myrtle laughingly tells Mary that he only makes ten a week. Next day, Mrs. Peeler, hearing of his inattention to her daughter tightens up on Buddy and locks up his room and tells him she won't let him in until he pays up his back rent. Buddy is further discouraged when his boss lays him off. As Buddy has already proposed to Mary and she has accepted him, he now devotes his energy to thinking up a plan to make his fifty a week. He communicates to his boss an idea to make business good during the winter by a unique advertising idea and a new lunch room that will live up to the advertising. The idea goes over big and draws throngs of customers, and Buddy is given a contract and fifty dollars in advance. Then Mary becomes Mrs. Buddy Marsh and he confesses his prevarications but Mary laughingly tells him that she knew the amount of his salary all the time. This makes Buddy the happiest man alive.

Donald Crisp, Director

DONALD CRISP, was the "man with the megaphone" during the production of "Putting It Over." Mr. Crisp is a capable director and has produced many successful pictures for Paramount. He is also a screen player of distinction.

Excellent Support

SUPPORTING the star is an excellent cast, headed by Shirley Mason who is well-known among Paramount patrons. Adele Farrington, Winifred Greenwood, Edna Mae Cooper, Casson Ferguson, C. H. Geldart, Edward Alexander, Robert Dunbar and Guy Oliver are all well cast.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



BRYANT WASHBURN *in* "Putting It Over"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8900, illustrated on Page 2 of 'Putting It Over' press book." Specify whether you want an electro or a mat.



BRYANT WASHBURN
in "Putting It Over"
A Paramount Picture

Your Exchange has ten stock heads of Bryant Washburn, in electro or mat form, suitable for use with any of his pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8904, illustrated on page 2 of 'Putting It Over' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



Bryant Washburn

A Practical Joker in His Latest Paramount Photoplay

"Putting It Over"

Star Discusses Subject and Tells of His Youthful Fondness for Playing Practical Jokes Which, He Declares, Don't Pay as the Joker Frequently is Hoist by His Own Petard.

IN his character of Buddy Marsh in "Putting It Over," his latest Paramount picture, Bryant Washburn is to some degree a practical joker.

This gave rise to a discussion of practical joking the other day and Mr. Washburn observed that while he did not hold with this sort of thing nowadays, though he did love a good joke that would harm no one, time was, when as a boy, he was one of the ringleaders in escapades of this character.

"I remember," he ruminated, "when I was at school in Wisconsin, putting a pair of sharp metal compasses in the seat of a chair at school. I had intended the reception for another boy, but what was my horror when the principal entered and sat calmly down on the prepared cushion. I hadn't the nerve to warn him and next moment he arose with an expression I shall never forget. The after consquences for me are too painful to recall.

"I've learned of late years that it doesn't pay to play practical jokes because the biter is usually bitten—hoist by his own petard, hit by the boomerang, so to speak.

"But a good joke that hurts no one I can still appreciate. Thank heaven my sense of humor is still with me. It is the saving grace in a man's life, the thing that keeps him from getting into the doldrums of mental disaster; retains for him his sense or proportion. And it is of great use to me in my comedy-dramas for Paramount. I can always see myself as the other fellow—and as the character I am portraying.

"It's a lot better to laugh than to cry—which is a platitudinous observation, I admit. But it is none the less true. And I find that a man makes more friends by preserving his sense of humor and thereby his sense of proportion than by maintaining a serious aspect or a sour-visaged outlook upon the world. I like to do my work and then go home and forget it—enjoy the society of my family and my home. I've just had the latter all fixed nicely with the grounds arranged by a landscape gardner and it is a joy to sit and gaze over my domain when the evenings are warm and the front veranda is inviting."

A prominent exhibitor recently remarked, "Why, they all like Bryant Washburn." His remarkable versatility is responsible for this. His ability to portray the invincible hero and even the eccentric, attracts the child. His handsome face and physique and the ease with which he becomes a perfect screen lover immediately make him the idol of the romantic girl, and—Sh-h-h!—even some of the more staid members of the feminine sex!; his clever portrayals of the successful and confident young man who succeeds in the face of all kinds of difficulties, establishes his popularity among the younger men and his power to successfully portray the most emotional role and then turn right around and prove himself a master of the lightest comedy element, gives his work a great value among the older members of the audience.

His wide range of novel characterizations, his sunny disposition and the pep and action and enthusiasm that he injects into every foot of film in the picture are qualities that appeal to all elements.

His new comedy-drama "Putting It Over," will be shown at the .....theatre on..... and promises to be one of the most delightful pictures that has been seen here this season. Donald Crisp is director and Shirley Mason is leading woman. There is a fine cast throughout, and the picture which is from a story in The Pictorial Review is declared to contain more than the average amount of good humor as well as a balance of pathos. The role played by Mr. Washburn is perhaps one of the most pleasing in which he has thus far been cast in his productions for Paramount.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



BRYANT WASHBURN
in "Putting It Over"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8907, illustrated on Page 4 of 'Putting It Over' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8908, illustrated on Page 4 of 'Putting It Over' press book." Specify whether you want an electro or a mat.



BRYANT WASHBURN
in "Putting It Over"
A Paramount Picture



BRYANT WASHBURN in "Putting It Over"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8909, illustrated on page 4 of 'Putting It Over' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Bryant Washburn, in electro or mat form, suitable for use with any of his pictures.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Cast and Story of "PUTTING IT OVER"

To be Sent to the Newspapers Prior and During the Display of Byrant Washburn's Latest Photoplay

A Paramount Picture

Bryant Washburn Sunny-Natured Practical Joker in His Latest Paramount Photoplay, "Putting It Over"

His Propensity to Play Jokes Gets Buddy Marsh in Trouble, but It Finally is the Means of Making a Man of Him

ROBERT MARSH, familiarly known as "Buddy," having exhausted all the possibilities for practical joking in his small home town, goes to New York to make his fortune and, incidentally, to find some new subjects on whom he might practice his schemes.

Arriving in the big city, he secures employment as a soda fountain clerk in one of the Chilton-Channing stores at a salary of ten dollars per week. He takes lodgings at a boarding house conducted by Mrs. Peeler. Mrs. Peeler's daughter takes quite a fancy to Buddy and it is on this account that Mrs. Peeler is not as exacting upon him as she is upon the rest of her boarders, for his back rent, in which matter of finance he is always on the wrong side of the ledger, amounts to considerable.

In one of the many libraries of New York, pretty Mary Stacey, a very sweet little girl, is employed as librarian. Her friend, by the name of Myrtle, tells Mary that she has two tickets to the Drug Clerk's Ball and invites her to go with her, which Mary promises to do.

The night of the ball arrives and Buddy, who is diplomatic as well as witty, escorts Miss Peeler to the scene of the festivities. Buddy sees here a good opportunity to again exercise his talents as a practical joker and immediately puts into execution a few of his favorite ideas. One of these results in Mary Stacey fainting, and as fate would have it, she faints right into Buddy's arms. The outcome of all this is that Buddy falls in love with Mary and at the end of the ball asks one of his friends to take Miss Peeler home, while he escorts the lovely Mary to her lodgings. To make a favorable impression on Mary, Buddy tells her he is making a salary of fifty dollars a week.

"PUTTING IT OVER"

The Cast

Buddy, a Soda Clerk, Bryant Washburn
Mary, a Librarian.....Shirley Mason
Mrs. Peeler.....Adele Farrington
Miss Peeler.....Winifred Greenwood
Myrtle.....Edna Mae Cooper
Perkins.....Casson Ferguson
Hards.....C. H. Geldart
Percival.....Edward Alexander
Chilton.....Robert Dunbar
Policeman.....Guy Oliver

Mary takes this all in but when she tells Myrtle about it, Myrtle laughs and tells her that Buddy is only making ten a week.

Buddy has now started something which he realizes he has to finish so he racks his brain for some way in which to increase his "ten per" to fifty.

It is an old saying that all of one's troubles come at once. They now settle thick and fast on Buddy. Mrs. Peeler hears of his discourtesy to her daughter on the night of the ball and the favors that he has received from her in the matter of his back rent are at once discontinued and she demands immediately an accounting and to force the issue, locks up his rooms which contains all his belongings and tells him she won't let him enter until he has paid up the rent.

Discouragement number one is quickly followed by number two. Buddy's boss tells him that he will have to lay him off on account of slack business during the winter season. Buddy has already proposed to Mary in order to beat a certain male librarian's time, and she has accepted. Right here and now Buddy comes to the realization that he will have to quit expending so much of his energy on jokes at the expense of others and devote it to his own betterment and that above all he'll have to raise that fifty a week and raise it quick.

All of a sudden Buddy gets a brilliant idea, whereby he can increase his former employer's business so that it will be as good in winter as in summer. He gets an audience with Mr. Chilton and explains his idea which consists of a plan for a distinctive advertising campaign and a new lunch room to live up to the advertising. The idea is tried out and works to perfection, drawing large throngs of trade. Mr. Chilton is delighted and offers Buddy a contract and gives him fifty dollars as a first payment, which Buddy forthwith pays down as a first installment on a classy roadster.

The natural sequence of events is a wedding whereby Mary Stacey becomes Mrs. Robert Marsh. After he has her tied down by the marriage knot so that she can't escape from him, Buddy confesses all his misrepresentations but little Mary only laughs and tells him that she knew all the time that he only made ten dollars a week but that she intended going to work after their marriage and helping him make their income sufficient to their need.

This proves to Buddy that the girl loved him for himself alone and not for his supposed salary, and in spite of his prevarications, and causes him to be one of the happiest men alive.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



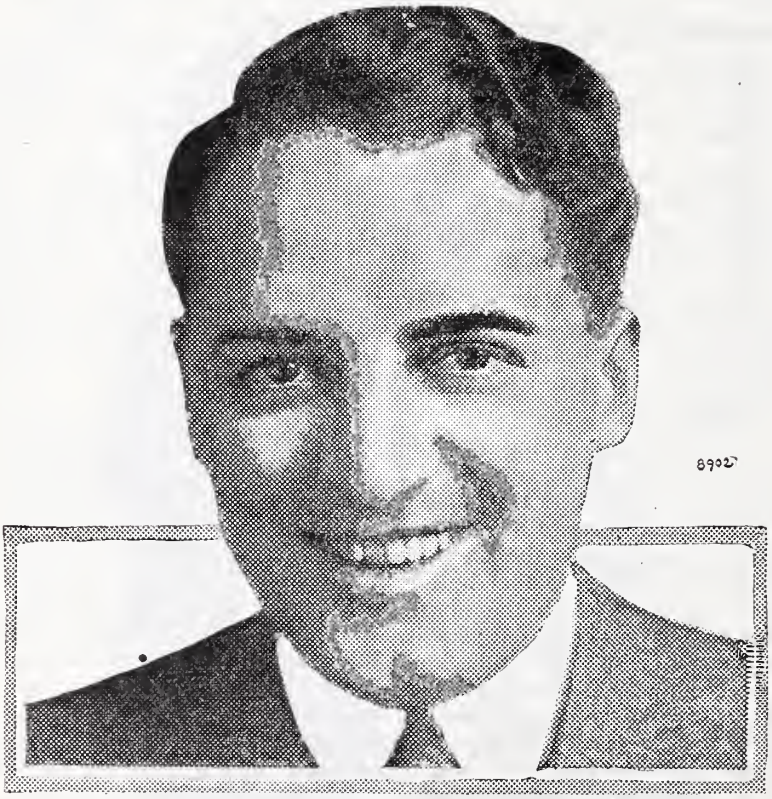
BRYANT WASHBURN
in "Putting It Over"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8905, illustrated on Page 6 of 'Putting It Over' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8906, illustrated on Page 6 of 'Putting It Over' press book." Specify whether you want an electro or a mat.



BRYANT WASHBURN
in "Putting It Over"
A Paramount Picture



BRYANT WASHBURN in "Putting It Over"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8902, illustrated on Page 6 of 'Putting It Over' press book." Specify whether you want an electro or a mat.

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PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programme.

Exclusive Stories
For Photoplay Editor
From.....Theatre

IN order to accommodate the crowds which gather to watch him every time he directs a scene, Donald Crisp has been forced to install "bleachers," consisting of several benches, behind the camera in all of his sets, Crisp is a more interesting spectacle than a circus when he is at work.

One visitor said that he would rather watch Crisp work than see his pictures. This is an exaggeration, as anyone familiar with the productions he directs knows on principle. But there's no more amazing spectacle on the lot than Crisp when he is in the midst of a scene.

His methods of directing are unique. Instead of telling the players what to do, he runs through the scene himself, playing all the roles, mimicing the voices and gestures of the characters in an imitable comedy manner. To watch him do the romping ingenue, or the sour old maid, or the bashful hero, is worth going miles.

All the actors who are at liberty around the studio can be found on Crisp's bleachers, as a consequence.

"If this thing keeps up," said Crisp, "I'll have to enlarge the studio or charge admission. I don't know what they want to watch for. They may think my directing's funny, but it's no joke to me.

* * *

Shirley Mason, who has starred in several Paramount pictures plays the leading feminine role for Bryant Washburn in his latest production for Paramount, "Putting It Over." This doubles the box office value of the picture, for besides Bryant Washburn's many admirers, all of Shirley Mason's following will also clamor to see the picture.

* * *

Donald Crisp, who was an actor for many years before becoming a director, is still inclined to get the fever once in a while and get back under the make-up. Recently he took a vacation from his work as a director of Paramount pictures but to the surprise of his fellow workers he immediately went over to the Griffith studio, put on a make-up and played a part as a heavy, consuming his whole vacation in this manner. This was truly a vacation to him because he's such a good director that they won't let him lay down the megaphone any more at his own studio.

Exclusive Stories
For Photoplay Editor
From.....Theatre

BRYANT WASHBURN lived up to the reputation he created in "Putting It Over," his new Paramount picture, for being a practical joker. Whether he had learned from the role he portrayed in this production how to cope with the humorous kidder, or whether he was just born that way, is not known.

On April first, at the studio, merriment, as we say, ran rife. Washburn was on his set, working under Donald Crisp in "A Very Good Young Man," when Julius, Cecil B. DeMille's property boy, came up to him excitedly and said:

"Mr. Hoffman wants to see you right away. Very important!" Mr. Hoffman is studio general manager, and Washburn left the set and went to his office.

"You want to see me?" said Washburn, smiling brightly. "Not that I know of" said Mr. Hoffman. Washburn got wise immediately.

He returned to the stage, where they were all prepared to give him the laugh. With a stern, severe expression he said:

"He didn't want to see me, but he wants to see the man who told me he did," he said to Julius. "You're to go in and explain." Julius is reported to have turned white. "Gosh, here's where I get bawled out," he said. "I guess I'll keep off your set after this." The laughter died out as Julius set forth to Mr. Hoffman's office, to explain.

"You want to see me, Mr. Hoffman?" he asked. Mr. Hoffman looked up from his desk in perplexity. "Say, what the hell!" he said. "Are you trying to kid me? Cut it out and get back to you set!"

But Julius didn't go back to the set. He remained in hiding the rest of the day.

* * *

Theodore Roberts doesn't use his own whiskers in his role of Daniel in "The Woman Thou Gavest Me," Hall Caine's masterpiece on the screen, directed by Hugh Ford for Paramount-Arteraft. Instead he sticks on sideburns. But they are so natural that you can't tell the difference. Probably Mr. Roberts is the greatest character actor on the screen today; in any event his every rendition is a work of consummate artistry.

Exclusive Stories
For Photoplay Editor
From.....Theatre

THEY'RE telling a good story at the expense of Eugene O'Brien. That is, everybody who has heard it thinks it's good except Eugene: he merely admits it's true.

In common with several million other New Yorkers, Eugene fared forth one morning not so long ago to pay honor to the returned heroes of the Twenty-seventh Division. Leaving the Hotel Royalton early, he worked his way around the corner of Fifth Avenue and Forty-fourth Street, and turned south on the avenue. The crowd was enormous.

Being taller that the average person, Gene had a fairly good view of the marchers, but when he had seen enough he was ready to go. As he was slowly wedging his way out, he spied an undersized girl of fifteen or so, carrying in her arms a yelling baby and struggling desperately to keep her footing. Reaching over the heads of several people, Gene gallantly lifted the infant from the girl's arms and bade her meet him outside the crowd.

By the time Gene got out of the jam he had been carried around the corner of Forty-third, and the little lady he had helped was out of sight. The last he had seen of her she was being swept rapidly up Forty-fourth. He decided to go over to Sixth, go around the block, and meet her on her way out. But he didn't find her, and the baby kept growing more and more objectionable.

In despair, Gene sought the friendly haven of the Royalton for rest and advice. The clerk winked at the cashier and said politely: "That child may be all right, Mr. O'Brien, but we can't afford to be too strict." In no mood for joshing, Gene picked his way down Fifth Avenue again and waited for hours, he swears. Then——at last!——at last!

The long lost little mother, escorted by a stout cop, emerged from the crowd and rushed to his side. With a shout of joy, Gene started to hand over the now contented infant. The cop eyed him suspiciously as the baby, clutching at his coat collar, gurgled "Dada!"

"What the——say!" demanded the officer. "Whose kid is this, anyway?"

The scenes taken for "Come Out of the Kitchen," the Paramount starring Marguerite Clark, did not include the leading man next day. There was a reason.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



BRYANT WASHBURN *in* "Putting It Over"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8901, illustrated on Page 8 of 'Putting It Over' press book." Specify whether you want an electro or a mat.



BRYANT WASHBURN *in* "Putting It Over"
A Paramount Picture

Your Exchange has ten stock heads of Bryant Washburn, in electro or mat form, suitable for use with any of his pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8903, illustrated on Page 8 of 'Putting It Over' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

METROPOLITAN

By George Weston—Scenario by Marion Fairfax
Directed by Donald Crisp



HE'S the village cut-up and how good he feels about his latest little trick! But the cops are coming and maybe he won't feel so good when they arrive. The young lady isn't saying anything either. How's your laugh apparatus?

EXTRA ADDED ATTRACTIONS

MR. & MRS. SYDNEY DREW
IN "SQUARED" A PARAMOUNT-DREW COMEDY

PARAMOUNT-BRAY PICTOGRAPH

LATEST NEWS WEEKLIES

ORPHEUM



BRYANT WASHBURN
in
"Putting It Over"
A Paramount Picture

LIFE'S just one darn cop after another for Bryant Washburn in "Putting It Over.." He's the village cut-up and he's always trying to put over something on a poor unsuspecting victim.

Are his pranks funny? Are they! But not a bit funnier than what happens to him for trying to put them over. Your sense of humor is watering at the mouth for this one!

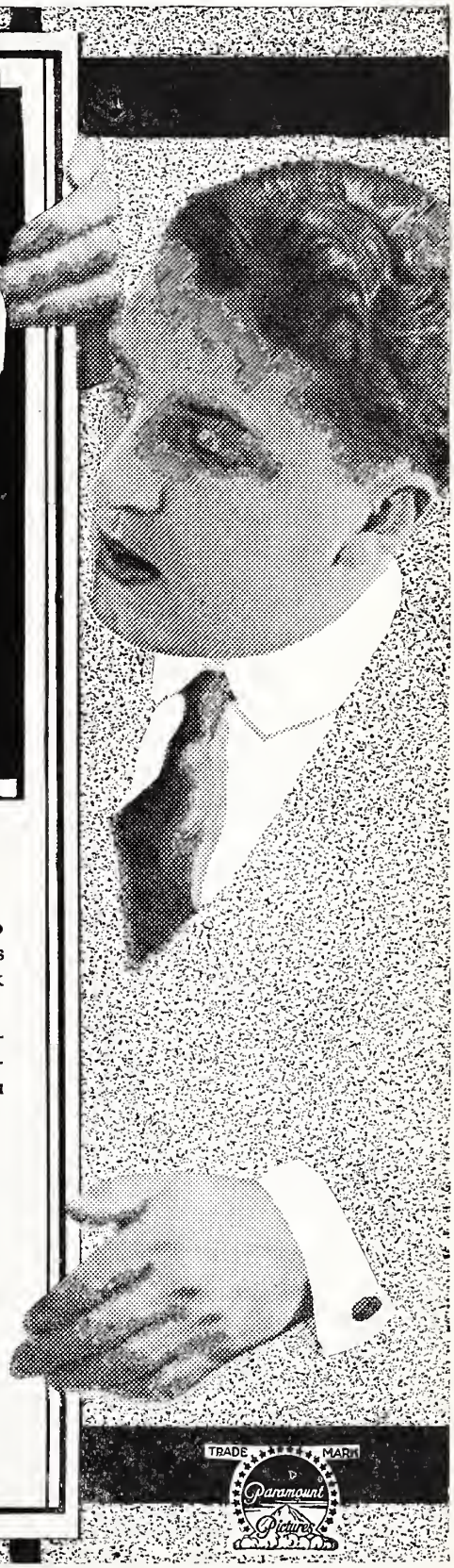
ADDED ATTRACTION

J. MONTGOMERY FLAGG'S SATIRICAL COMEDY
"WELCOME LITTLE STRANGER"
A PARAMOUNT-FLAGG COMEDY

Jesse L. Lasky presents

BRYANT Washburn in "PUTTING IT OVER"

A Paramount Picture



By George Weston—Scenario by Marion Fairfax
Directed by Donald Crisp

He's the Village Cut-Up!

A REGULAR devil-may-care cuss who tears up the town and stays out late at night! Comes staggering out of ice-cream parlors at 10 o'clock at night 'n everything.

He is some humdinger. So is SHE—in a different way. So is the picture. You'd never forgive yourself for missing it—if you did. You won't though; you're coming!

ADDED FEATURES

"HEARTS AND FLOWERS"

A Paramount-Mack Sennett Comedy

Paramount-Burton Holmes Travel Picture

ORPHEUM

TRADE MARK

Paramount Pictures



Advance Press Stories of "PUTTING IT OVER"

To be Sent to the Newspapers Prior and During the Display of Bryant Washburn's Latest Starring Vehicle

A Paramount Picture

HOW TO PUT IT OVER SHOWN BY WASHBURN IN "PUTTING IT OVER"

Paramount Star a Country Boy With Big Ideas in Fine Photocomedy

IN "Putting It Over" a new Paramount picture starring Bryant Washburn, which will be shown at the .....theatre next ....., the star shows the value of persistent application as a means of getting results. He plays the role of a young rube who goes to the city to make his mark in life.

He meets Mary, the girl, but he is a little doubtful as to whether she likes him well enough or not, so tells her that he makes fifty dollars a week. The truth is that he only makes ten as a soda clerk in one of a large chain of stores. His landlady takes a sudden notion that he must pay up his back rent and refuses to let him enter his room until he hands over the money, of which he is sadly in need. The hardest blow of all comes when his boss politely informs him that "on account of slack business during the winter season we'll have to dispense with your services for a while."

But there is no yellow in Buddy's make-up. He didn't lie down and give up. The dearest girl in the world had already agreed to marry him and he must make fifty a week, and make it quick.

How he did it forms one of the most delightful and highly entertaining pictures that has been produced for some time. Donald Crisp was the director and C. Edward Schoenbaum did the photography. The story was written by George Weston. The supporting cast includes Shirley Mason, Adele Farrington, Winifred Greenwood and others.

COUNTRY BOY MAY BE GREEN AT HOME BUT IN GREAT CITY OH, MY!

Mr. Washburn Disproves Popular Conception in New Picture "Putting It Over"

MANY people entertain the idea that because a boy lives in the country, he is a little behind the city chap in the matter of intelligence. He may be a little green, but he's not slow and if you'll just give him two or three weeks in the city, it's more than likely that he'll prove the cleverest man in the crowd.

Bryant Washburn, in his new Paramount picture "Putting It Over," which will be shown at the .....theatre next....., presents an interesting and highly entertaining illustration of this fact. He plays the role of a young rube practical joker who goes to the city to make his way in life.

Arriving there, he gets a job as a soda clerk in one of a large chain of stores. At the Drug Clerk's Ball, one of his practical jokes results in his meeting the girl of his dreams and to make an impression upon her he tells her he makes fifty a week, whereas he only makes ten. But his landlady's daughter, whom he has escorted to the ball for political reasons, gets offended at this and the result is that his landlady refuses to let him enter his room again until he pays up his back rent. To cap the climax, his employer lays him off on account of slack winter business.

Buddy now begins to think hard. He gets an idea, gets a contract from his boss and fifty dollars a week as an advance payment, which he puts up as a first installment on a classy car. Then a wedding follows and Buddy's happiness is complete.

The scenario was written by Marion Fairfax from the story by George Weston. Shirley Mason plays the feminine role and other prominent players round out the cast.

BRYANT WASHBURN IS JOKING COUNTRY BOY IN "PUTTING IT OVER"

Good Natured Paramount Star Has Congenial Role in His New Comedy

IN "Putting It Over" his new Paramount picture which will be shown at the .....theatre next....., Bryant Washburn, the popular young star, again dons the rube checkered suit and plays the part of Buddy, a country boy, who was clever despite the fact that he was born and reared outside of a big city.

This particular young chap's hobby was amusing himself at the expense of his townspeople by playing practical jokes on them and getting them into all kinds of peculiar situations, much to their embarrassment.

But he runs out of material in his home town and repairs to the city in search of more, and incidentally, to make his fortune. There, he obtains work as a soda clerk. He makes the grand mistake of his life when, to make an impression on a beautiful young woman he has just met, he tells her he makes fifty a week, proposes marriage to her and is accepted.

But his landlady has a daughter who likes him, who when she hears of this new love, goes to her mother with a wail. The landlady locks Buddy out of his room and tells him he can't come in until he pays up his back rent. To further add to his misery, he is suddenly "laid off" by his boss.

But Buddy is equal to the situation and conceives a plan to gain a good winter business for his employer, puts his plan through and gets a good contract and fifty dollars in advance for his services. A wedding now takes place and all ends happily, Shirley Mason is leading woman.

SHIRLEY MASON IN WASHBURN PICTURE

Actress Has Strong Role in "Putting It Over"

SHIRLEY MASON, whose characterizations in Paramount pictures have won her hosts of admirers, is leading woman for Bryant Washburn in his new Paramount starring vehicle, "Putting It Over," which will be shown at the .....theatre next ..... continuing for ..... days.

Miss Mason first appeared under the Paramount banner in the John Emerson-Anita Loos production, "Come On In," in which she was co-starred with Ernest Truex. She later appeared under the same producers and with the same star in "Good-Bye, Bill." Since that time she has done several pictures in which she is starred. These are "The Winning Girl," "The Rescuing Angle" and "The Final Close-Up."

Miss Mason's work is distinguished by a piquancy that never fails to please audiences, and she is without doubt one of the most popular of all the younger players.

The picture in which Mr. Washburn appears is a light comedy drama in which the star has the role of a good-natured hick with big town ambitions. No one is quite so successful at depicting characters of this sort as Mr. Washburn and as the story is clever and original, something really extrordinary may be expected.

Adele Farrington's Role

ADELE FARRINGTON, a well-known character actress, has a good role in "Putting It Over," Bryant Washburn's latest picture which is on view at the .....theatre this week. She plays the part of Mrs. Peeler, a typical boarding house keeper who reigns supreme over her own little world, the city boarding and lodging house. Her portrayal of the type is a decided feature of the picture. Shirley Mason is the leading woman.

UNIQUE SCENE IN "PUTTING IT OVER"

Novel Photographic Effect in New Washburn Picture

ONE of the unique spots in "Putting It Over" a new Paramount picture, starring Bryant Washburn which will be shown at the .....theatre next ....., is the scene where Mr. Washburn, who plays the part of a small town rube, starts to enter the door of the room occupied by the board of directors of a large corporation, to submit to them a plan which he has to increase their business.

The audience need not imagine how he felt, as it is shown right on the screen in black and white. The hero suddenly shrinks until he looks like a mere speck compared to the size of the colossal door which looms up before him on which are written the words "director's room."

The scene is quite original and novel and nothing like it has ever before been seen in the movies. Mr. Washburn is supported by a splendid company headed by Shirley Mason.

Crisp Thief Catcher

DONALD CRISP, who directed Bryant Washburn in his new Paramount picture, "Putting It Over," which is on view at the .....theatre this week, while returning late one night to his home beheld en route a trio of thugs in the act of robbing the home of a prominent senator who lives in Los Angeles. In his acting experience, Mr. Crisp has often played as a burglar, but in this instance he was on the other side. He waded into the bunch of crooks and captured not only the loot but also the thieves themselves, not to mention a collection of firearms.

SHIRLEY MASON IN "PUTTING IT OVER"

Dainty Star Supports Bryant Washburn in New Film

IN "Putting It Over," Bryant Washburn's new Paramount picture which will be presented at the .....theatre next....., Shirley Mason, the dainty little star, will play the leading feminine role—that of Mary Stacey, the little city girl with whom the big, country boy falls in love.

Mr. Washburn is quite fortunate in having for his leading woman such a splendid little actress. Miss Mason has had an extensive stage and screen career. She co-starred with Ernest Truex in "Come On In," "Good-Bye, Bill," and several other Paramount successes. Three recent Paramount productions in which she starred are "The Winning Girl," "The Rescuing Angel," and "The Final Close-Up."

As little Mary Stacey, Miss Mason is said to give a splendid performance.

The picture was produced under the direction of Donald Crisp and is founded on an original story by George Weston which appeared in the Pictorial Review for October, 1918.

C. Edward Schoenbaum was the photographer and the supporting cast include such celebrities as Adele Farrington, Winifred Greenwood, Edna Mae Cooper, Casson Ferguson, C. H. Geldart, Edward Alexander, Robert Dunbar and Guy Oliver.

Clever Photoplay

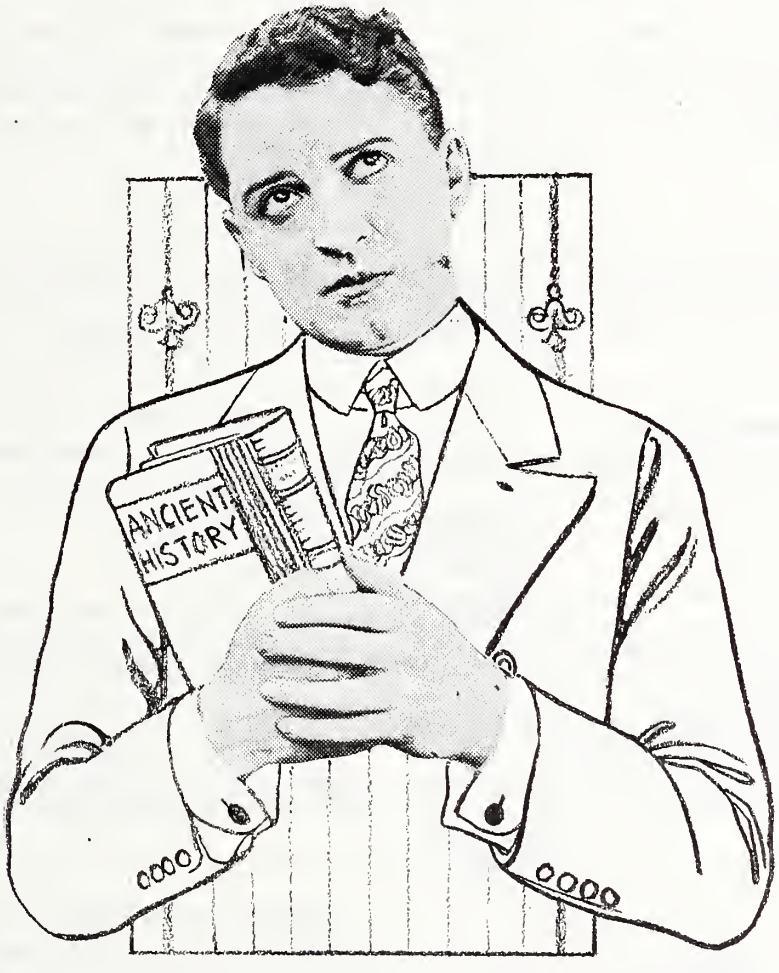
C. EDWARD SCHOENBAUM is responsible for the clever photography which characterizes "Putting It Over," a Paramount picture starring Bryant Washburn which is attracting big business to the .....theatre this week. Shirley Mason heads a capable supporting cast.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

His Better Self—Maybe;
Or, Straining the Ancestral Strain



THIS suspiciously pious pose brings to mind the fact that Bryant Washburn's granduncle was Dwight L. Moody, famous revivalist. Bryant never showed any leanings towards an evangelistic career, however; in fact, his ability to suppress momentarily the famous grin for the benefit of the above picture is only another outcropping of the dramatic talent which led him to head for the footlights immediately upon graduation from school in Chicago. The pose is not so far fetched when one notices that the title of the book under Bryant's arm is "Ancient History," which happens to be his favorite form of heavy reading matter. Nevertheless it's a coincidence that the name of his next Paramount Picture should be "Putting It Over."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "PUTTING IT OVER"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

FILM TRAILERS $3.00 EACH

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

One Sheet .....10 cents each
Three Sheets .....30 cents each
Six Sheets .....60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .....12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them.

8x10 black and white, 8 in set.....60 cents
11x14 sepia, 8 in set, per set.....60 cents
22x28 sepia, scene or star.....40 cents
22x28 colored photos of women stars....60 cents
22x28 black and white star.....75 cents
8x10 photo of star, can be used for all other productions of this same star, each..10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen, so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper.

Three column layout cut.....35 cents each
One column layout cut.....15 cents each
Two column layout cut.....25 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:

Slides will increase the interest in this production, if you use them in advance of play date.
12 cents each

THUMB NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .....15 cents each
Also line drawings.....20 cents each

Paramount and Artcraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Putting It Over"

.....1919

Dear Miss Haynes:--

If you have seen Bryant Washburn in "Poor Boob", "Somthing to Do" and other of his now famous photoplays, you'll look forward with great pleasure to his forthcoming appearance at our theatre next ..... in "Putting It Over", his latest Paramount starring vehicle and said to be one of the most amusing comedies in which he has been seen this season.

What does Washburn put over in this picture? His optimism, his genial humor, his pleasing personality, three qualities which have contributed so largely to his sucess as a screen star.

He is a practical joker from a small town who goes to the big city to make his fortune and whose propensity to play practical jokes nearly cause him to lose not only his ten dollar a week position as soda clerk, but the love of a charming girl as well.

This joke wakes him up to the responsibilities of the hour and he goes in with the big idea and wins. What that idea is you must learn for yourself. It's a corker and will please you.

Of course you will come early.

Yours sincerely,

Manager.....

POST CARDS ON "PUTTING IT OVER"

Exhibitors will be wise to mail at least one of these Postals to their patrons

.....1919

Dear Miss Haynes:--

Bryant Washburn, a screen favorite second to none, will be seen in "Putting It Over", his latest photocomedy, at our theatre next..... This is a charming picture subject and should prove a delight to all of Mr. Washburn's admirers. Please come early.

Sincerely yours,

Manager.....

.....1919

Dear Miss Haynes:--

Beginning today ....., Bryant Washburn, famous Paramount star, will appear at our theatre in his latest starring vehicle, "Putting It Over", a delightful comedy that will accentuate his fame as a comedian. The story is an excellent one and the subject has been handled most artistically.

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Play Date	Order No._____ Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Each .12	1 Col. .15	2 Col. .25	3 Col. .35	1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor)

(Address)

ADVERTISING POSTERS AND SLIDE



Six Sheet



One Sheet



Slide



One Sheet



Three Sheet

How Will You Advertise

BRYANT WASHBURN

in

"Putting It Over"

BIG!

BUT HOW?

POSTERS

1—Sheets

3—Sheets

6—Sheets

All-Over Town!

Everywhere

That's the way to turn 'em away—Every Show.



Three Sheet

A Paramount Picture



BRYANT WASHBURN



"MAKE THEM LIKE MOTHER USED TO MAKE."

Jesse L. Lasky Presents

BRYANT WASHBURN

IN

"PUTTING IT OVER"

By GEORGE WESTON Via Scenario by MARION FAIRFAX

Directed by DONALD CRISP



THE BEST IS NONE TOO GOOD FOR BUDDY.



"SAY CAN'T A FELLER SIT IN THE PARK WITH HIS OWN WIFE."



"A DOLLAR IS THE SMALLEST THING I HAVE."

Roto One Sheet - - - - - - - - - - - - Price 12 Cents



How To Advertise

ENRICO CARUSO

in

"THE SPLENDID ROMANCE"

An ARTCRAFT Picture

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

PRODUCTION CUTS AND MATS

FOR

"THE SPLENDID ROMANCE"



ISSUED IN SETS OF TEN, CONSISTING OF
Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above.

Always Obtainable at Your Exchange.

EXHIBITOR'S PRESS BOOK

Charles Kenmore Ulrich, Editor

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION

AD CUTS and MATS

Chats With Exhibitors on Enrico Caruso and His New Artcraft Photoplay, "The Splendid Romance"

THE most conspicuous figure in the operatic world is Enrico Caruso. For many years he has been its leading tenor and his art has not only made him famous, but been a source of delight to millions. When a celebrity like Enrico Caruso appears in motion pictures at nominal cost to film fans, exhibitors have reason to believe that pictures starring him are a profitable investment. It was so with "My Cousin," his first Artcraft picture, and it will be so with "The Splendid Romance," his second screen achievement.

Enrico Caruso, Famous Tenor

ENRICO Caruso, who for years has been the principal artist of the Metropolitan Opera Company in New York, is a famous tenor whose vocal powers seem, like wine, to improve with advancing years. His marvellous voice, of matchless timbre, sweetness and resonance, exerts its charm unfailingly and enhances his popularity each time he sings Signor Caruso is as good an actor as he is a vocalist and this was amply demonstrated in his first Artcraft photoplay, "My Cousin," which was released in November last. This photoplay has been attracting enormous business all over the country, and it is a safe prediction that "The Splendid Romance," in which Signor Caruso plays the part of an Italian prince who is involved in a splendid love romance, will duplicate, if it does not exceed the brilliant record made by its predecessor.

Margaret Turnbull, Author

MARGARET TURNBULL, is one of the best known writers for the screen in the country. She wrote "My Consin" for Signor Caruso and in her second story for the same star, "The Splendid Romance," she has done excellent work. Mrs. Turnbull is original and all of her screen stories have dramatic action and heart appeal. In addition to writing the story, she wrote the scenario of "The Splendid Romance."

An Appealing Story

PRINCE WALDO, an Italian nobleman of wealth, gives up his title and estates to wed Bettina, a woman of whom he is enamored, and who is the wife of a convict serving a term in prison—a circumstance of which he is wholly ignorant. Mary Alvin, an American girl, who is studying for an operatic career, is informed by her teacher that her effort is useless. Waldo finds her weeping on the stairway near his studio when on his way to his wedding and after she has tearfully told him of her great disappointment, he invites her to be present at his nuptials. She attends with Judge Novello, at whose house she is staying, and when the latter sees Bettina, he wonders where he has seen her before. After the wedding, Waldo publicly announces that he has renounced his title and estates to wed Bettina, whereupon his bride and friends desert him. Mary induces Waldo to go to New York and win fame as a musician. When Bettina leaves Waldo, she encounters her convict husband who has made his escape from prison and they enter a boat which later overturns, drowning the man and imperilling Bettina who is rescued and carried to New York. Waldo hides himself in Little Italy and is finally found by Mary who interests a famous man in his behalf, with the result that Waldo wins fame and fortune as a pianist. He falls in love with Mary, but heedlessly entertains society women who call upon him at his studio. Bettina finally discovers Waldo and when Mary appears with Judge Novello, she orders the girl to leave. Judge Novello recognizes and exposes her record. Bettina leaves and Waldo and Mary come to a happy understanding.

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Back Cover

Edward Jose, Director

EDWARD JOSE directed Signor Caruso in "The Splendid Romance," as also, he did in "My Cousin." Mr. Jose is an artist in his line and he did excellent work in the photoplays starring Mme. Lina Cavalieri. He was ably assisted in the direction of this photoplay by W. J. Scully.

Hal Young, Cameraman

HAL YOUNG is recognized as one of the most artistic photographers identified with the screen. He has photographed many picture successes, but his work in "The Splendid Romance," and "My Cousin," its predecessor, is unusually artistic and satisfying.

Excellent Support

AN excellent supporting company has been provided for Signor Caruso in "The Splendid Romance." It includes Ormi Hawley, Charlotte Ives, Lola Venus, Zeffie Tilbury and Arthur Bauer, all players of ability.

Enrico Caruso, of the Golden Voice

How He Stirred Blase Fildom When He Became A Star in Artcraft Pictures

BLASE filmdom, which had believed itself sensation-immune, was stirred and shaken to its depths recently. And with good cause, for Caruso, Enrico Caruso of the Golden Voice, had at last consented to enter the films and was to make two Paramount pictures for the season of 1918-1919. No wonder the screen world rocked. "My Cousin" was the first and "The Splendid Romance," just released, the second.

And the ripples of the rocking spread to the veriest ends of the civilized world—to the remote places where the records have penetrated and where people have longed for years to actually see the man who has charmed them with his voice. Miners in the depths of the earth will read the news and on emerging from their dusky lairs will seek a "movie" house for news of his coming, and silent desert men will take a new interest in his records after having seen him on a rare visit to civilization.

A native of picturesque Naples, Caruso was born in the shadow of Vesuvius and has been singing almost since infancy—for in Naples everybody sings and even the children carol at their play. Serenades, street singing and music everywhere—Naples is famed for it. At eleven, Caruso had been placed in one of the many boy choirs of the city and shortly after that began his years of study under the maestro Guglielmo Vergine.

Those first years were lean ones, indeed, for the boy. After a while he earned as much as two lire a day—or about forty cents—a good wage in those days. In his spare time—what little there was of it between his practicing and the few lessons he was able to take, he used to amuse himself and his friends with his clever, striking cartoons—for drawing came almost as naturally to him as singing—and that was very naturally, indeed.

He drew anywhere and everywhere—and still does. A restaurant offers unlimited opportunities to study "types" and the backs of menus have carried some of his best sketches. Lacking a menu he uses cards, cuffs—anything at all, and on one very memorable occasion he sketched the heads of the guests in life size on the table cloth until the fabric became a veritable portrait gallery. In 1914 he published a book of cartoons which caused much favorable comment, for his "style," the critics say, is strikingly unusual, mirroring his own brilliant personality. In this book are reflected albeit somewhat distortedly—the friends he has made in many countries, including titled men and women, famous actors and musicians and many of the crowned heads of Europe.

Of the musical part of his career, little need be said, so familiar is it to almost everyone. Of his debut in Naples in "Traviata," his subsequent triumphs in Milan, Petrograd, Moscow, Paris, London and South America there is not much to say except that he received ovations that have gone down in history everywhere. His repertoire is tremendous and includes almost every opera in both the French and Italian schools; and he has sung with Melba, Calve, Christine Nielson, Nordica, Eames, Gadski, Cavalieri and others.

His greatest triumph, of course, was at the goal of all operatic singers, the Metropolitan Opera House, New York City, in 1903. Here he received the greatest welcome probably ever accorded a singer in that or any other opera house. An Italian critic once said of him that his voice was "golden" and since that time no more vivid adjective has been discovered for his superb lyrical tenor.



ENRICO CARUSO

A Close Up

By M. R.

CONSIDER for a moment Hank Caruso: His career.
He has a vocal organ that I'm always glad to hear.
I'm always glad to hear it, as I may have said before,
Although the tickets set me back five bucks or maybe more.

What time I'm short the money —as I very often am—
Do I sit back and cuss? I don't —I do not givadam!
My girl has vowed that she will stick with me through thin and thick;
So I get another needle and we hear him on the Vic.

And now we've got another stunt—and oh, but it's a bear!
We've found that we can Carus'—for fifty cents a pair.
We saw him in the movies when we went the other night—
And does he act the way he sings? I'll say you doped it right!

CAST AND STORY OF "THE SPLENDID ROMANCE"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Enrico Caruso's New Photoplay

AN ARTCRAFT PICTURE

Enrico Caruso's Second Artcraft Photoplay, "The Splendid Romance" One of Unusual Power

Story by Margaret Turnbull Deals With An Italian Prince Who Weds an Adventuress, but Who Ultimately Learns to Love an American Girl

PRINCE WALDO, an Italian nobleman of wealth, is a musician of note and much courted in society. He loves Bettina, a girl of the people who has more beauty than conscientious scruples. The Prince is unaware that Bettina is the wife of Leon Malfi, a convict serving a term of imprisonment in the penitentiary, and when she discovers that her charms have bewitched the Prince, she fails to reveal the truth to him.

The father and brothers of Prince Waldo seek in vain to prevent this misalliance, but despite their protests he renounces his title and money and prepares to wed Bettina. On the wedding day Waldo finds Mary Alvin, an American girl, who is studying music, weeping on the steps near his studio. She informs him that her dreams of a brilliant operatic career have just been shattered by her teacher, and she is disconsolate.

Waldo comforts, then asks her to come to his wedding. Mary is delighted and she fetches with her Judge Novello, at whose house she has been staying. When Waldo and Bettina are united, the Prince announces with pride that he has renounced his title, money and family for Bettina's sake. The statement produces a sensation and Waldo is chagrined when his friends desert him. Even his bride, who loves Waldo for his title and money alone, quits him. Mary consoles him and urges that he go to America and become a famous musician. Learning that Mary herself is to return to the United States, he readily consents to quit his native land.

"THE SPLENDID ROMANCE"

The Cast

Prince Waldo	Enrico Caruso
Bettina	Charlotte Ives
Mary Alvin	Ormi Hawley
Companion	Lola Venus
Mrs. Novello	Zeffie Tilbury
Judge Novello	Arthur Bauer

On leaving Waldo's studio after the wedding, Bettina encounters Judge Novello, who pauses in amazement, seeking to recall where he had seen her face before. Bettina passes on and comes in sudden contact with her convict husband who has just escaped from the penitentiary, and he forces her to accompany him. They take to a boat and Leon indulges heavily in drink with the result that the boat is upset and the convict drowned. Bettina is later rescued at sea and brought to New York.

When Waldo arrives in New York, he hides himself in Little Italy and earns his livelihood by giving piano lessons. He becomes popular with the Italians of the quarter and his fame reaches Mary, who has been searching for him for weeks and she finally locates him. She is instrumental in bringing his work to the attention of a famous man and Waldo soon finds himself rich and celebrated. Waldo reads an account of the supposed death of Bettina and he now pays Mary marked attentions, a course that brings her great happiness, for she loves him devotedly.

But as the days pass, Waldo's ardor cools and he entertains many women admirers at his studio. Mary is annoyed at this because this prevents him from pursuing his artistic studies. Meanwhile, Bettina gets news of Waldo and she appears at the studio just as Mary and Judge Novello enter. Waldo is trying to avoid a quarrel with Mary when Bettina angrily orders her to leave the place. Waldo protests, for now he realizes that he never loved Bettina and that his heart belongs to Mary alone.

Judge Novello recognizes Bettina as the wife of Malfi, the convict whom he himself has sentenced to prison and he exposes her. Bettina leaves in anger and when Waldo is reminded that he gave up his title and money for Bettina, he responds that he would rather be Mary's husband than the possessor of all the titles and money in the world. The two then fall into each other's arms, happy in their love.

PROGRAMME PARAGRAPHS

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Paramount and Artcraft Pictures

THE old statement that it's a long worm that has no turning is again justified in the case of Captain Walter H. Long of the Coast Artillery, once again a Lasky actor, and George H. Melford, famous Lasky director. It seems that one day when Captain Long was Officer of the Day at Fort MacArthur, Mr. Melford visited the camp, turned over his pass at the gate and then drove into the grounds. Later when another guard requested to see the director's pass, it could not be found. Promptly the director was haled before the Officer of the Day. The prisoner approached Long with a smile of recognition and said, "Hello, Walter." The officer without cracking a smile, remarked, "I don't know you." "Sure you do," said Melford, "you know me—why I directed you in lots of pictures." "I never saw you before," sternly remarked the officer. "Take the prisoner to the guard house." "But, Walter—" said Melford, as he was led away. Long kept Melford in the guard house for two long and dreary hours—then released him and took him to lunch.

* * *

Recently director Melford was producing "Private Pettigrew's Girl," the Paramount picture starring Ethel Clayton, which will be shown at this theatre shortly. A number of the scenes were taken in the barracks of a cantonment. It so happened that these scenes started the day Captain Long was honorably discharged from the army and returned to the studio to resume his contract, and he was promptly requested to go and help out on the Melford set. "Aha," said Director Melford to former Captain Long, "what's the idea in coming out here in a captain's uniform—just remove that insignia—you are herewith reduced to a private and ordered to sweep the barracks," and a motion picture officer was assigned to see that he performed this dirty work for the film.

* * *

Not caring to be an actor but wanting a respectable position, was the tenor of a communication received recently by Milton E. Hoffman, Studio General Manager at the Lasky Studio, Hollywood, Cal. The following two paragraphs are quoted, which show that the young man deemed himself worthy:

"I am twenty-six years old, married, no children, no incumbrances of any kind, am ready and willing to go anywhere. Please do not consider this as an application for a position as actor, for I have no special qualifications for acting, but consider it as an application for any position of a respectable nature, preferably one where, in case I should develop an aptitude for acting, I would have a chance to make good.

"At present I am employed as assistant postmaster, salary $1,400 annually, which, considering the cost of living here and where my proposed employment would take me, will give you an idea of the salary I would have to have."

* * *

"The Unpardonable Sin," based on the story of Rupert Hughes, was brought some time ago by Harry Garson. The story has a war background and Blanche Sweet plays the principal role. This picture is in seven reels and marks Miss Sweet's return to the screen after an absence of nearly two years. To both the public and the players Blanche Sweet has been very popular, not only for her beauty but for her wonderful artistic performances, and great joy was expressed when she finally decided to return to the films. Marshal Neilan worked hard over the picture and according to reports a number of novelties are introduced.

* * *

Supporting Charles Ray in his excellent Paramount picture, "String Beans," are Jane Novak, John P. Lockney, Donald MacDonald, Al Filson and Otto Hoffman.

* * *

Zelda Crosby, long associated with the Famous Player-Lasky Corporation, does not aspire to become a star. She is satisfied to do little character studies and ingenue roles that particularly suit her. You may happen to remember her in "Prunella" and in "Bab's Diary." You cannot help but remember her in "A Doll's House" with Elsie Ferguson. Again she is playing with Miss Ferguson in her latest picture, "The Marriage Price," which will be presented at the ..... Theatre soon.

* * *

Have you read the latest? A young thoroughbred colt has been named after Douglas Fairbanks, the Artcraft star. This information comes from A. W. Rowe, registrar of the American Stud Book, published by the Jockey Club. The owner of the horse is A. W. Dias of Havana, Cuba. A snow-capped peak in the Yosemite Valley was recently officially given the name of "Douglas Fairbanks Peak."

* * *

One of the most elaborate scenes ever made for motion pictures is the one in which Bryant Washburn does some excellent work in his new Paramount picture, "The Way of a Man With a Maid." In this production Wanda Hawley appears as his leading lady. The picture is based on the story by Ida M. Evans which appeared in the Saturday Evening Post.

* * *

William S. Hart traveled over 6,000 miles to make his new Artcraft picture, "Branding Broadway," accurate in detail as to background. Hart made part of the film in New York, part in Chicago and part in California. C. Gardner Sullivan wrote the story, and Seena Owen appears as Mr. Hart's leading woman.

* * *

Niles Welch and Casson Ferguson are Vivian Martin's leading support in her new Paramount picture, "Jane Goes a-Wooing," in which the star has one of the most appealing roles she has ever had the opportunity of playing. * * *

Douglas Fairbanks recently was notified by the Burlington (Iowa) Gazette that he was the winner of their Photo-players Popularity Contest.

a single seated machine.

In reply to a question by Senator Norris, the Nebraskan said that just one fair machine equipped with a Liberty motor had been shipped to France for the American Army.

the letter and notified Mrs. Malvin. The child was placed in care of Mrs. Meyer.

Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCann.

was finally struck by one of the propellers. One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

STRAND

Broadway at Main Street

ADOLPH ZUKOR PRESENTS

ENRICO CARUSO

in

"The Splendid Romance"

An ARTCRAFT Picture

Story and Scenario by Margaret Turnbull
Directed by Edward Jose



A picture extraordinary? It had to be! Or the famous Caruso wouldn't have played in it! The world's greatest tenor, who stars more resplendently than anyone else ever has in the world's greatest operas! And you are to see this uncrowned king of the chief opera houses of all the world's capitals *in your home theatre!* Don't be the only person in town to miss him!

Also

Paramount-Burton Holmes Travel Picture
"The Gorge of Pagsangan"

Paramount-Mack Sennett Comedy
"Her First Mistake"

STRAND

THEATRE

ADOLPH ZUKOR PRESENTS

ENRICO CARUSO



in

"The Splendid Romance"

An ARTCRAFT Picture

Story and scenario by
Margaret Turnbull
Directed by Edward Jose

Caruso! A name as great as Kings and Presidents. A fame more far-reaching and admired! Is there a soul in the whole civilized world who doesn't know of the greatest tenor that ever starred on the operatic stage? Or who would lose this chance to see him!

Also

Paramount-Burton Holmes
Travel Picture
"The Gorge of Pagsangan"

Paramount-Mack Sennett Comedy
"Her First Mistake"

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER.

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
...h St. to 42d St.

THEATRE EIGHTH AVE. AT 40TH ST.
...er—The Beast of Berlin"

...SEA EIGHTH AVENUE AT 25TH STREET.
...Secret," with ELLA HALL.
...nts "THE OTHER WOMAN."

OPERA HOUSE 8th Ave. & 23d St.
...r—The Beast of Berlin"
...ATHE NEWS COMEDY
VAUDEVILLE

...IES 8TH AVE. AT 42D ST.
Continuous 1 to 11.
...UM in "ROUGH & READY."
...Eve., 15c, including war tax.

...GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
...BRADY in "THE TRAP."
...THE WOMAN IN THE WEB."

WEST SIDE
St. to 86th St.

...THEATRE BROADWAY AND 77TH STREET.
...kawa. "Honor of His House."
...in "Riders of the Night."

...HEATRE 8TH AVENUE AT 44TH STREET
...RDEN, "The Splendid Sinner"

WEST SIDE
...h St. to 125th St.

...ROADWAY AT 89TH ST.
...SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

...IAN 3716 Cathedral Parkway.
3 to 11 P. M.
...IVET, in "Lest We Forget"

...116th St. & 5th Ave.
...SUBMARINE EYE."
...THE WOMAN IN THE WEB."

...REET & MANHATTAN AVE.

...CRWELL & Evelyn GREELEY
...A LEAP TO FAME"
..."THE HOUSE OF HATE."

...NINGSIDE 8th Avenue at 116th Street.
...ston Forbes-Robertson
...asks and Faces."

...EST 99th & Columbus Ave.
Cont. 11.30 to 11 P. M.
...NNETT in "THE KEY TO
...USINESS." Toto Comedy.

...onderland THIRD AVENUE AT 163D STREET.
...hillips in "The Risky Road"

...COMEDY 3734 3d Ave.
...IAFERRO, 'The Three of Us'
...STORY COMEDY

...Westchester Av. & 161st St.
...TANCE TALMADGE
...THE STUDIO GIRL"
...TH CLIFFORD
...E GUILT OF SILENCE"

...HEATRE, 4048 Third Av.
...iscale in "Madame Who?"

...RESCENT 168TH STREET & BOSTON ROAD
...APLIN in 'Chase Me, Charlie'
...LOVE in "The Cross Bearer"

...y Heights Section

...LBANY ST. JOHN'S PL. & ALBANY AVE.
...iscale in "Within the Cup"

...A, 1368 St. John's Pl.
...SON, "Social Hypocrites"

...edford Section

...RIUM 1295 Fulton Street.
Continuous 1 to 11 P.M.
...AM FARNUM
IN
...S MISERABLES"

...MA, 718 Nostrand Ave.
...OMAS. "Betty Takes a Hand"

RIVOLI

Monument Square



See with your own eyes the idol of the whole musical world. History's most famous tenor. No telling how many thousands have paid Metropolitan Opera prices just to say, "I've seen Caruso!" And here the great genius is. In *your* theatre! At motion picture prices! Miss this wonderful chance? Not if you know it!

ADOLPH ZUKOR PRESENTS

ENRICO CARUSO

in

"The Splendid Romance"

An ARTCRAFT Picture

Story and scenario by Margaret Turnbull — Directed by Edward Jose

Also

Paramount-Burton Holmes Travel Picture
"The Gorge of Pagsangan"

Paramount - Mack Sennett Comedy, "Her First Mistake"

UP AND DOWN BROADWAY

In and Out of the ...il... Studio

BELOW 14TH

NEW STAND EAST BR... & MARK...
Mrs. Vernon Castle, "Hillcrest Mystery
"His Old-Fashioned Dad" & Alice ...

ORPHEUM 126 Secon...
FRANK KEENAN in "LOAI...
4th Epis. "THE WOMAN IN ...

ST. MARKS 133 Sec...
CARLYLE BLACKWELL in ...
OUT." "THE EAGLE'S ...

WINDSOR THEATRE 41...
GAIL KANE in "THE TA...
Episode 16 "THE MYSTER...

M. & S. Theat...
AMERICAN MOVIES ...
Francis X. Bushman & B...
in "With Neatness and ...

M. & S. 6-8 De...
J. Warren Kerrigan in "T...
Card." 8th Epis. "The ...

NEW 14th ST. 14TH ... SE...
"TARZAN OF THE ...
The Wonder Play of ...

ODEON 58-62 Clin...
DOROTHY DALTON in "T...
Mack Sennett Comedy, "It Pa...

PALACE 133 Es...
Pauline Frederick, 'Mrs. D...
5th Epis. "The ...

SUNSHINE 141 E. ...
Edith Storey, 'Treasure ...

WACO 118 Riv...
Elsie Ferguson, "The Sc...

STAPLETON...

RICHMOND THE...
CARMEL MYERS in "The M...
CHARLIE CHAPLIN in "A ...

NEWARK, N...

"Tarzan of the Apes," with ...
A Sidney Drew Com...

HOBOKE...

STRAND Washing...
STRAND PLAY...
IN
"BROADWAY JO...

YONKERS, N...

HAMILTON WM. S...
in "THE ...
"A SON OF DEMOCR...

ORPHEUM KITTY ...
in "THE PU...
Tmw—MAE MARSH in "Field ...

ROCKAWAY B...

NEW THEATRE HAMMEL ROCKAW...
OLGA PETROVA in "T... WITHI...

FAR ROCKA...

COLUMB...
MAE MARSH, 'The Face ...

Stuyvesant Heights

COLONIAL BROAD... ROCKA...
BILIE BURKE in "Eve's ...

DECATUR Broadway Cont. 1...
"The Kaiser—The Beast ...

HALSEY THEATRE Hal... Con...
Henry B. Walthall in "Hum...
USUAL VAUDEVIL...

IMPERIAL THEA. Halsey &... Cont. 1...
Margery Wilson in "Flames ...

Ridgewood Secti...

ADVANCE PRESS STORIES

For the Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Enrico Caruso's New Photoplay, "The Splendid Romance"

AN ARTCRAFT PICTURE

ENRICO CARUSO IS AN ITALIAN PRINCE IN NEW PHOTOPLAY

Interesting Story Provided For Star in "The Splendid Romance"

APPEARING as an Italian Prince who sacrifices his title and wealth for a woman, Enrico Caruso, the world-famed tenor, will be seen in "The Splendid Romance," his new Artcraft picture" at the ..... Theatre next ..... The picture was directed by Edward Jose and the story was written by Margaret Turnbull.

Signor Caruso has an unusually powerful role in this charming photoplay. As Prince Waldo, he becomes enamored of a beautiful woman of whose antecedents he is wholly ignorant. Hence he is unaware that she is the wife of a convict who is serving a term in prison and he marries her after giving up his title and estates. When he makes this announcement at the wedding feast, his bride and friends forsake him and but for the friendship of a young American girl which later ripens into love, he would have been alone in his sorrow.

The opening scenes of the story transpire in Italy and the later scenes in the lower East side of Manhattan. Prince Waldo is a fine pianist and he earns his livelihood by giving lessons. By the aid of the American girl he finds fame and riches and then he forgets his benefactress for a time. The development of the story is exceptionally dramatic and appealing.

Signor Caruso is well supported, his leading woman being Ormi Hawley, a beautiful and talented actress. Others in the cast are Charlotte Ives, Lola Venus, Zeffie Tilbury and Arthur Bauer.

MISS ORMI HAWLEY CARUSO'S LEADING WOMAN IN PICTURE

Actress Has Excellent Role in Superb Artcraft Photoplay, "The Splendid Romance"

AN actress of striking beauty and exceptional talent, Ormi Hawley, well known to film fans, in stock and on the concert stage, is leading woman for Enrico Caruso, the famous tenor in his second Artcraft photoplay, "The Splendid Romance," which will be displayed at the ..... Theatre next .....

Miss Hawley is a native of Holyoke, Mass., and is a niece of former Governor Hawley of the Bay State. Possessing a fine soprano voice she was educated for the concert stage at the New England Conservatory of Music. Conscious of her dramatic ability, however, a career on the stage was more appealing to her and she spent two years in stock as leading woman, finally forsaking the spoken drama for the screen. She first appeared as a star in the Lubin production, "The Ragged Earl," and has been featured and starred by several other organizations during the past five years. Her last appearance in a Famous Players-Lasky picture was in "The Antics of Ann," in which Ann Pennington was starred.

In "The Splendid Romance" Miss Hawley has the role of a young American girl who is studying music in Rome, where she first meets the Prince, played by Signor Caruso. There her music professor informs her finally that her voice is imperfect and that she had better return to America. The lives of the two are thus linked and following the unfortunate marriage venture of the Prince, who weds an adventuress, they find happiness in Little Italy in New York.

The supporting cast is an excellent one, the players including Charlotte Ives, Lola Venus, Zeffie Tilbury and Arthur Bauer.

CHARLOTTE IVES HAS VAMPIRE ROLE IN CARUSO'S FILM

Well Known Player Does Fine Work in Support of Star in "The Splendid Romance"

CHARLOTTE IVES, for years a leading stage star who was starred in "Clothes" and "The Man Who Stayed at Home," in this country and in Australia, plays for the first time in her career a vampire role in support of Enrico Caruso, in his second Artcraft picture, "The Splendid Romance,' which will be shown at the ..... Theatre next ..... Although "vamping" is not precisely her specialty, she gives a fine interpretation of her character in this photoplay.

Miss Ives plays the part of an Italian woman, the wife of a convict, whose beauty charms Prince Waldo and who to win her love, renounces his title and estates in order that he may marry her. He is unaware that she already is a wife and believing she loves him devotedly for himself alone, he is amazed when at the wedding feast he announces that he has sacrificed his title and fortune for his Bettina, she and her friends desert him. It is then that the Prince comes to a full realization that he has been successfully "vamped" and he subsequently wins fame, fortune and love in Little Italy in New York.

Miss Ives is not only beautiful, but she is a most talented actress. She appeared with success in "The Brat." She is a Boston girl, where she appeared in stock for several seasons. Signor Caruso's support in "The Splendid Romance" is of the highest merit, his leading woman being Ormi Hawley. The photoplay was written by Margaret Turnbull and directed by Edward Jose. The cameraman was Hal Young.

NEW CARUSO FILM SURE-FIRE WINNER

Strong Role For Great Tenor in "The Splendid Romance"

ACCLAIMED as one of the strongest stories ever constructed for any motion picture, "The Splendid Romance," the second Artcraft picture starring Enrico Caruso, which will be shown at the ..... Theatre next ....., is said to equal if it does not exceed in interest that of "My Cousin," in which the great tenor made his initial appearance some weeks ago with enormous success.

"The Splendid Romance" deals with Prince Waldo, an Italian nobleman who renounces his title and vast estates for love of a beautiful adventuress who deserts him when she learns that he is without a name and penniless. The Prince later learns to love an American girl who befriends him and through whose efforts he wins fame and fortune. The Prince's wife turns up later, but she is exposed as the wife of an Italian convict by a judge who sentenced the man and this opens the door to happiness and love for the Prince and his devoted American sweetheart.

The story was written by Margaret Turnbull and it was directed by Edward Jose. The supporting players are well known, the leading woman being Ormi Hawley.

Attracts Big Audiences

ENRICO CARUSO, the famous tenor, is attracting large audiences at the ..... Theatre this week, where his second Artcraft picture, "The Splendid Romance" is the bill. Signor Caruso has an unusually strong role in this photoplay, and he makes the most of his acting opportunities. The supporting cast is quite meritorious.

BIG MOBS WATCH CARUSO AT WORK

Tenement Folk See Filming of "The Splendid Romance"

WHEN the word was passed in Little Italy, the romantic East Side section of New York, that Signor Enrico Caruso, the world-famed tenor, was filming scenes of his new Artcraft picture, "The Splendid Romance," in the quarter, every Italian resident who could do so, turned out to greet his illustrious countryman. The great opera singer was the recipient of an ovation all along the line.

"Brava, Caruso!" shouted the multitude as the opera star appeared with Director Edward Jose and various members of his supporting company in an automobile. The tenor responded to the vivas of his admiring country men by raising his hat at intervals, but he positively refused to make a speech.

The crowds watched several scenes of the picture as they were filmed and the police reserves were required to open passageway for traffic. The photoplay is one of unusual force and many of the scenes are thrilling to a degree. Ormi Hawley is the leading woman and Charlotte Ives has an important role. Others in the cast are Lola Venus, Zeffie Tilbury and Arthur Bauer.

Caruso Big Drawing Card

IF anyone doubts that Enrico Caruso, the famous tenor, who is starring in Artcraft pictures, is a drawing card as a stellar screen attraction, he should go to the ..... Theatre where "The Splendid Romance," Signor Caruso's second Artcraft picture, is on view. Signor Caruso has an unusually dramatic role in this photoplay and he is seen to the finest advantage. The photography is excellent and the supporting players of the highest class.

FLAGLER HOME IN CARUSO'S PICTURE

Celebrated Palace Pictured in "The Splendid Romance"

ONE of the most imposing residences of the millionaire colony at Greenwich, Conn., is the beautiful Flagler palace, and this is shown in several of the scenes of "The Splendid Romance," the second Artcraft picture starring Enrico Caruso, the celebrated tenor, which will be presented at the ..... Theatre next .....

When Director Edward Jose took the great tenor and his supporting company to Greenwich one day, operations were brought to a standstill when Signor Caruso contracted a severe cold. The company returned to New York and the filming of the picture was postponed while the famous tenor took to his bed and with the aid of several physicians, fought off an attack of the influenza. On his recovery, filming operations were resumed with success.

Signor Caruso portrays the role of an Italian Prince in "The Splendid Romance," and the action of the story is divided between Italy and the lower East Side of Manhattan. The story is a dramatic one, while the supporting cast is one of the highest merit. The story was written by Margaret Turnbull.

Worth While Picture

ENRICO CARUSO'S second Artcraft picture, "The Splendid Romance" is attracting unusually large audiences to the ..... Theatre this week. It is a worth while photoplay in every respect and affords the great tenor a highly effective role. The supporting cast headed by beautiful Ormi Hawley, is of the best and the picture as a whole is delightful. It was written by Margaret Turnbull and directed by Edward Jose.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"THE SPLENDID ROMANCE"

An ARTCRAFT Picture

OBTAINABLE

AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheet
Rotogravure one-sheet
Twenty four-sheet stand

Photos

8 8x10-black-and-white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts

Mats

Slides

Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

DEPARTMENT OF ADVERTISING AND PUBLICITY

FAMOUS PLAYERS—LASKY CORPORATION

487 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN
For the Exploitation of "The Splendid Romance"

Artcraft Theatre

SHERMAN SQUARE

LENOXTOWN MO TEL LENOX 209

Dear Madam:

Here comes Caruso again!

If you saw him in "My Cousin," you are satisfied That he can act as well as sing.

In his first screen picture, the great operatic star tackled that most difficult of parts, the dual role--and made good.

His second Arcraft picture, "The Splendid Romance," has the following ingredients for success:

A story built around Caruso, written by Margaret Turnbull, who wrote "My Cousin."

Edward Jose is its director. Mr. Jose directed "My Cousin."

Armi Hawley, an actress of striking beauty, well known to picture fans, is Caruso's leading woman.

Others in the supporting cast are Charlotte Ives, Lola Venus, Zeffie Tilbury, and Arthur Bauer.

And, firstly and lastly, there is Caruso.

The picture will be shown here for a week, beginning .....

Sincerely yours,

.....
Manager.

MAIL CAMPAIGN

For the Exploitation of "The Splendid Romance"

Mail at least one of these Post-Cards to your Patrons.

ADVANCE POST CARD No. 1

TO BE SENT 9 DAYS BEFORE SHOWING

DATE _____

DEAR MADAM:

Strike up the band! Here comes Caruso!

In his second Artcraft picture, "The Splendid Romance," which will be shown here next .....

A story even better than "My Cousin," too.

Yours cordially,

Manager_____

ADVANCE POST CARD No. 2

TO BE SENT 6 DAYS BEFORE SHOWING

DATE _____

DEAR MADAM:

Here comes Caruso in his second Artcraft picture, "The Splendid Romance," next .....

And that's just what it is. A fine story with one of the biggest personalities in the World as its hero. Don't miss this!

Yours cordially,

Manager_____

ADVANCE POST CARD No. 3

TO BE SENT TO ARRIVE ON DATE OF SHOWING

DATE _____

DEAR MADAM:

Caruso comes here to-day in his second Artcraft picture, "The Splendid Romance."

If you saw him in "My Cousin," we know you'll not miss this. It's even better.

You'll say so, too!

Yours cordially,

Manager_____

ADVERTISING POSTERS
FOR
"THE SPLENDID ROMANCE"



Twenty-four Sheet



Three Sheet



One Sheet



One Sheet



Six Sheet



Three Sheet

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS ..... "ARIZONA"
D. W. GRIFFITH'S ..... "THE GREATEST THING IN LIFE"
WILLIAM S. HART ..... "BRANDING BROADWAY"
CECIL B. DeMILLE'S ..... "THE SQUAW MAN"
MARY PICKFORD ..... "CAPT. KIDD, JR."

Paramount Pictures

WALLACE REID ..... "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS ..... "GOOD BYE BILL"
CHARLES RAY ..... "STRING BEANS"
ETHEL CLAYTON ..... "THE MYSTERY GIRL"
DOROTHY DALTON ..... "QUICKSAND"
MARGUERITE CLARK ..... "THREE MEN AND A GIRL"
DOROTHY GISH ..... "THE HOPE CHEST"
BRYANT WASHBURN ..... "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK ..... "OUT OF THE SHADOW"
VIVIAN MARTIN ..... "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November

ARTCRAFT Pictures

ENRICO CARUSO ..... "MY COUSIN"
ELSIE FERGUSON ..... "UNDER THE GREENWOOD TREE"

Paramount-Artcraft Special

MAURICE TOURNEUR'S ..... "SPORTING LIFE"

Paramount Pictures

BILLIE BURKE ..... "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN ..... "THE GYPSY TRAIL"
ETHEL CLAYTON ..... "WOMEN'S WEAPONS"
PAULINE FREDERICK ..... "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN ..... "MIRANDY SMILES"
ENID BENNETT ..... "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation to Maintain

(And They Can Do It!)

MARGUERITE CLARK ..... "THE GOOSE GIRL"
PAULINE FREDERICK ..... "THE ETERNAL CITY"
SPECIAL ..... "THE OLD HOMESTEAD"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

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HOW TO ADVERTISE

ETHEL CLAYTON

IN

"Men, Women and Money"

By Cosmo Hamilton | Scenario by Beulah Marie Dix | Directed by George Melford

A Paramount Picture

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for? A. To show you how to make a large profit on the picture it accompanies, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give your space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? .A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6, 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? .A. A mat is a paper maché mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general pictures.

Q. What do you mean by "specific pictures?" A. The advance stories, current stories and reviews and reviews that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?" A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes and Live-wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book. A. At your Exchange.

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to re-forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES — FAMOUS PLAYERS-LASKY CORPORATION — AD CUTS and MATS

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Interesting Facts Regarding Ethel Clayton and Her Latest Photoplay "Men, Women and Money"

THE brilliant success achieved by Ethel Clayton in her previous Paramount pictures, "The Girl Who Came Back," "Women's Weapons" and "The Mystery Girl," and "Maggie Pepper" has demonstrated her popularity most emphatically. Miss Clayton's ability as actress, her individual charm and her winsomeness, are assets which make all of her starring vehicles box office attractions of supreme merit.

Ethel Clayton, Star

ETHEL CLAYTON is a young actress of beauty and talent, and she has strong personal magnetism. These are desirable qualities which have advanced Miss Clayton far on the road to stellar fame. That she is versatile is generally recognized and that her role in "Men, Women and Money" will increase her army of admirers vastly, is a certainty. Miss Clayton's work as Paramount star has been delightful in the past and it promises to be more so in the future.

Cosmo Hamilton, Author

COSMO HAMILTON, author of "Men, Women and Money," is well known as a successful dramatist, his "The Blindness of Virtue" being one of the most popular of dramas, while another of his plays have met with pronounced success. That this is one of the strongest things he has done is conceded.

Beulah Marie Dix

BEULAH MARIE DIX, one of the best known scenario writers of today picturized the story. Her adaptation is complete in every detail and brings out all the dramatic situations impressively. Aside from her screen work she is also an author of note.

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A Powerful Story

MARCELL MIDDLETON, the only daughter of comfortably situated parents, accepts an invitation to visit Noel Parkton, a boarding school chum; her parents mortgaging their home in order that she may go. At the seaside home of Noel, Marcell receives the attentions of two men, Julian Chadwick, a society man with no money and Cleveland Buchanan, a wealthy cynic who thinks every girl has her price. Noel is jealous of Chadwick and when she sees him propose to Marcell, orders her from her home. Marcell hears that her father and mother have been killed in an automobile accident and returns home. After paying off the mortgage she has two thousand dollars. She returns to the east and takes quarters in an expensive apartment, plays bridge and spends her money on expensive gowns at Madame Ribout's. She makes a friend there of Katie, a little waif shopgirl. She orders a gown from Madame Ribout, hoping to win money at bridge that night to pay for it. But instead, she loses all to Cleveland Buchanan and her check to Madame Ribout is returned marked "no funds." Buchanan gives her back the check he won. The modiste compels her to work at her establishment to pay off the bad check. Marcell sends Buchanan five dollars, her first payment on her gambling debt due him. This awakens his respect for the girl and he undertakes settlement work. Chadwick continues to annoy Marcel, who spurns him, and to get even he suggests to the modiste that it would create a sensation to have Marcell exhibit some daring gowns. The modiste orders Marcell to exhibit some lingerie, threatening her, upon refusal, with jail as she still holds the bad check. Buchanan rescues her from the embarassing situation. They are married and devote themselves to Buchanan's work of helping the poor.

George Melford, Director

GEORGE MELFORD, who directed "Men Women and Money" is one of the leaders of his profession. After seven years on the stage he started into screen work as an actor and then as a director. Some of his most notable productions are "The Unknown," "Kindling," "The Hostage," "The Call of the East," and "Nan of Music Mountain.

Excellent Support

SUPPORTING Ethel Clayton in "Men, Women and Money," is one of the largest and best ever assembled. Lew Cody, well known and popular, is the leading man. Other important members of the cast are Irving Cummings, Winifred Greenwood, Edna Mae Cooper, Mayme Kelso, ZaSu Pitts, Leslie Stewart, Jr., James Neill, Jane Wolfe, Sylvia Ashton, Charles Ogle, Lillian Leighton, Lallah Hart, Fay Holderness, Helen Dunbar and Marie Newell.

Production Cuts, Actual Size and Screen, Just As They Will Appear in Your Newspaper



ETHEL CLAYTON
in "Men, Women and Money"
A Paramount Picture

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ETHEL CLAYTON in "Men, Women and Money"
A Paramount Picture



The Lure of Society Life

By ETHEL CLAYTON

Celebrated Paramount Star in

"MEN, WOMEN AND MONEY"

Actress discusses Character of Marcel Middleton, Her Role in New Picture, a Western Girl who Falls Victim to the Lure, but who realizes her follies in time, and ultimately finds Happiness through Regeneration.

COMMENTING recently upon her role of Marcel Middleton, in "Men, Women and Money," a new Paramount picture, Ethel Clayton declares that she had enjoyed the part tremendously. Since the star's own angle on a characterization is always of interest to the public, Miss Clayton was asked to give her reason for the preference.

"I thoroughly enjoy playing this sort of role" she said "because I feel that I am indirectly helping to counteract the almost irresistible lure which society sham and pretense seems to have for young and unsophisticated girls and women who are endowed by Nature with a pretty face and who see only the outward shine and glitter of that kind of life. I feel that in penetrating this illusion and exposing the blackness which often exists beneath the surface, I am thus helping to teach one of life's great lessons that so many innocent and trusting girls have had to learn by bitter experience.

"The girl whose character I have endeavored in this picture to interpret, is the daughter of parents who, live comfortably in one of the small towns of the middle west. They have sacrificed to send their daughter to an exclusive girls' finishing school in the east. It might be said that they made a grave mistake. While there, her life becomes molded to suit that environment. She gets a bountiful taste of city life and chums with a girl who belongs to the upper strata of society. Thus, when she returns to her little home town and compares the limited comforts and conviences with the elaborate ones provided in the east; when she compares the gay society functions of the city to the dull, uneventful life in the small town; the polished manners of the society idler with the awkward country boy; the beautiful gowns of Madame Ribout with the simple little gingham frocks which her small-town girl friends wore; the feverish excitement and thrill during a lucky night at bridge to the sleepy, aimless checker game, her spirit rebels and she goes back to sip of the sweet potion of society life, taking with her the scanty little two thousand dollars which was left at the death of her parents.

"But she was disillusioned. The polished manners of the romantic society idlers proved to be a smooth mask under which grossness lurked. She found that bridge was not always a winning game. She found that Madame Ribout's disposition was as selfish and unrelenting and hideous as her gowns were beautiful, when the time came that she couldn't make good a "no funds" check which the modiste held.

"She becomes fully awakened to what is beneath the beautiful and alluring surface of that life and proceeds to make her past mistakes the foundation for her future way of living. She seeks the surest road to happiness, by helping the less fortunate of her earthly companions.

"But the story ends in a beautiful way. One of the society idlers, a millionaire, takes heed of the change that comes over the girl's life and this also causes his awakening to the finer ideals and motives in life. He at once begins devoting his time and money to settlement work. This in turn gains the respect of the girl for him and they unite their lives to better carry on this noble purpose with each other's help.

"I didn't intend when I started, to tell the whole story, but I get so enthusiastic over this kind of a part that I have enacted it over and over again many times in my own imagination. I am overjoyed to have had the opportunity to portray this girl's character upon the screen."

Miss Clayton's work is said to be ideal in this production. She has the reputation of being one of the screen's best emotional actresses and the secret of her success is because she puts her whole heart and soul into her part—in other words, she endeavors to actually exist, during the course of the picture, as the very soul and body of the character she portrays.

The present picture is said to afford to the star one of the best opportunities she has ever had, for highly emotional acting.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.



ETHEL CLAYTON
in "Men, Women and Money"
A Paramount Picture

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ETHEL CLAYTON
in "Men, Women and Money"
A Paramount Picture

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ETHEL CLAYTON in "Men, Women and Money"
A Paramount Picture

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Cast and Story of "Men, Women and Money"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Ethel Clayton's New Photoplay.

A Paramount Picture

Lure of Society Life Theme of Ethel Clayton's New Picture "Men, Women and Money"

Beautiful and Talented Star Has Ideal Characterization in Exceptionally Strong Photoplay Story Written by Cosmo Hamilton. Noted Author.

MARCEL MIDDLETON is the only daughter of parents who live in a small town in the Middle West. Through sacrifice on their part, she has been given a course in an exclusive girls' school in the East.

When Marcel receives an invitation from Noel Parkton, her school chum, to spend the summer at the latter's home in the east, her parents insist that she accept the invitation, and even mortgage their little home that Marcel may be outfitted for the trip.

Arriving at Noel's fashionable home, Marcel receives the attention of two men. One is Cleveland Buchanan, a millionaire cynic, who believes that every girl has her price, and the other is Julian Chadwick, who stands high in society circles, but who is poor. Noel watches Chadwick's attentions to Marcel with a jealous eye, for she loves him, and when she overhears Chadwick propose marriage to Marcel, although Marcel refuses, her jealousy gets the upper hand, and she orders Marcel from her home.

Following this humiliating experience, comes the news that Marcel's father and mother have been killed in an automobile accident. She leaves for home and arriving there, attends to the settling up of the estate. After paying off the mortgage on the home, she finds she has two thousand dollars left with which to face the world. Discontented with life in the small town, Marcel again goes East, hoping to increase her two thousand in a quicker way than by doing housework or teaching school, but the society lure has taken a strangle hold upon her, and she again mixes in with her former associates, rents an expensive apartment, buys exclusive gowns at Madame Ribout's, plays bridge, and lives the busy life of the society butterfly.

A lavish affair is about to be staged and for the occasion Marcel orders an expensive gown from Madame Ribout at the suggestion of a Mrs. Channing, hoping to win enough money at bridge that night to pay for the gown. But her luck fails, and she loses two thousand dollars to Cleveland Buchanan. Buchanan returns the check which he won from her. Later she expresses her thanks, and he practically proposes that she shall become his mistress. Marcel now realizes his attitude and, grossly insulted, promises to pay back all she owes him. Meanwhile, her check to Madame Ribout is returned marked "no funds." Marcel goes to Madame Ribout and offers to work out the amount of the check.

Marcel is now awakened to the fallacy of the life she has been leading and a change takes place in her view-point of life. When she had been in her glory, she had made the friendship of a little girl named Katie, who worked at Madame Ribout's, by a kind act, and now Katie invites Marcel to live with her, which proposition Marcel accepts.

At the end of her first week's work, she sends Buchanan five dollars as a first installment on the payment of the two thousand dollars gambling debt. Impressed by this act, Buchanan's better self is also aroused, and he at once takes up settlement work as a means of doing something for his fellow men. Through his aid, Katie's little sickly brother, Ted, is restored to health. Buchanan refuses to accept money from Marcel and her respect for Buchanan is strengthened.

Chadwick continues to annoy Marcel, who spurns his attentions. Seeking to lower her pride, Chadwick suggests to Madame Ribout that an exhibition of some of her gowns by Marcel, an ex-society girl, would be a splendid advertisement. Madame Ribout likes the idea and tells Marcel that she must exhibit the gowns, among which there is some lingerie. Marcel indignantly refuses to exhibit the lingerie, but Madame Ribout flaunts the "no funds" check and threatens Marcel with jail if she doesn't obey her demands. Katie sees the situation and phones to Buchanan, who immediately comes and rescues Marcel from these embarrassing circumstances.

Each now believing and trusting in the other, Buchanan and Marcel are wedded, and devote their lives to Buchanan's new work of helping the less fortunate of his fellow men.

"MEN, WOMEN AND MONEY"

The Cast

Marcel Middleton.Ethel Clayton
Parker Middleton...James Neill
Sara Middleton.....Jane Wolfe
Cleveland Buchanan..Lew Cody
Aunt Hannah....Sylvia Ashton
Julian Chadwick
Irving Cummings
Noel Parkton
Winifred Greenwood
Miss Cote....Edna Mae Cooper
Toto.....Leslie Stewart, Jr.
Madame Ribout...Mayme Kelso
Mrs. Weeks....Lillian Leighton
Miss Dunston.....Lallah Hart
Katie .....Zasu Pitts
Mrs. Parkton...Fay Holderness
Mrs. Channing...Helen Dunbar
Dr. Lloyd.....Chas. Ogle
Cora, a model.....Marie Newell



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ETHEL CLAYTON in "Men, Women and Money"
A Paramount Picture

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ETHEL CLAYTON in "Men Women and Money"
A Paramount Picture

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programmes.

Exclusive Stories For Photoplay Editor From ..... Theatre

HOLDING up the special train of the Victory Loan Committee as it thundered through San Fernando, Cal., was the way in which William S. Hart and his gunmen helped the drive. The trainmen were backed up against their locomotive at pistol's point, while shouting cowboys whirled about the train in a cloud of dust. Just then a whippet tank, unloaded from a rear car, gave chase and forced Hart to surrender—which he did, after a strong Victory Loan speech to the crowd.

Hart's Hollywood studio oversubscribed its quota of $25,000 the first day of the drive, while Mr. Hart personally subscribed $30,000.

* * *

A poison ring, purchased by John Lynch in his travels through Egypt some years ago, inspired one of the main ideas in his story of "The Law of Men," in which Thomas H. Ince presented Enid Bennett when released on April 27. The ring which Mr. Lynch bought from a curio dealer, was owned by an ancient prince and contained a secret chamber in which the owner carried poison for suicide in case of capture by enemies. The idea is used with great effect in the new picture.

* * *

The real Western rodeo, which is one of the big features in the latest Hart picture, "The Money Corral," is especially effective since ropers, riders and gunmen, famous in the ranch country, were employed in the scene. Among these were Chief Silver, one of the few remaining real chieftains. In the picture, Bill Hart is brought to Chicago by a millionaire who finds at last the only man who can stand off the criminal band who are attempting to break open his vaults.

Exclusive Stories For Photoplay Editor From ..... Theatre

JUST what makes a telephone talk is shown in animated charts in a recent release of the Paramount-Bray Pictograph, "the magazine of the screen." From this picture it can be readily understood how the voice forms sound waves which are carried from point to point by electric currents. "Camping in the Northwest," with marvelous Oregon scenery, and "Us Fellers," a laughable Wallace Carlson kid cartoon are other new features.

* * *

Speed records were shattered by Wallace Reid in rounding the famous "Death Curve" of the Santa Monica course near Los Angeles for his Paramount Picture, "The Roaring Road," released on April 13. Mr. Reid is the last driver to take this famous curve where so many drivers have met their deaths. The race scenes in this picture are remarkable for their reckless speed.

* * *

After a trans-continental tour, John Emerson and Anita Loos, the well known Paramount writers and producers, returned to New York with definite ideas upon what is needed in the motion picture industry. The trip was made for purposes of investigation of conditions in theatres throughout the country, and the couple agree that the crying need is for "good stories—and not war stories."

* * *

Europe is ready for a record boom in the motion picture business, Captain Al Kaufman, formerly manager of the Eastern studios of the Famous Players-Lasky Corporation, declared upon his recent return from France after seven months as chief of motion picture work of the Signal Corps, A. E. F. American films, he said, are popular through the Continent, except in the Central Empires.

Exclusive Stories For Photoplay Editor From ..... Theatre

HENRY WOODWARD has scored again as a "heavy." His latest role is villain in Wallace Reid's new Paramount picture, "You're Fired," from O. Henry's story, "The Halberdier." Mr. Woodward has frequently declared his preference for character roles because of the opportunity given for study and delineation.

* * *

The week's illness of Monte Blue, who was to have played male lead with Lila Lee, failed to delay "A Daughter of the Wolf" at the Lasky Hollywood studio. Favorable weather conditions made it possible to rush Miss Lee's first Northern story to early completion.

* * *

"The Little Widow" of the new Paramount-Mack Sennett Comedy to be released April 27 has a dog—none other than "Teddy," the famous Great Dane. His entrance consists in lying on his back, spinning a waste basket at lightning speed after the manner of a juggler. Throughout the picture, Teddy shows the uncanny intelligence which has delighted audiences for the past two years.

In "Men, Women and Money," a

* * *

late Paramount picture starring Ethel Clayton, a masquerade ball is staged that is said to be one of the most colorful ever screened. Many beautiful and varied costumes were worn by the players, and the general effect is said to be dazzling.

* * *

One of the best trained professional orchestras was especially engaged to play for the masquerade scenes in the Paramount picture, "Men, Women and Money." The players get more into the spirit of the scene when they are furnished beautiful and inspiring music by which to dance.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.



ETHEL CLAYTON
in "Men, Women and Money"
A Paramount Picture

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ETHEL CLAYTON
in "Men, Women and Money"
A Paramount Picture



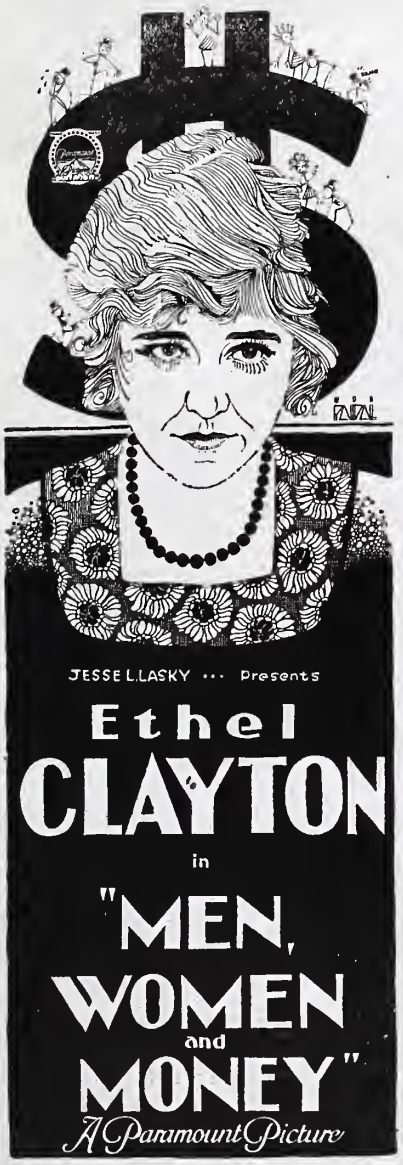
ETHEL CLAYTON in "Men, Women and Money"
A Paramount Picture

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COLISEUM



You can get these advertising illustrations in electro or mat form at any Famous Players - Lasky Corporation Exchange.

AUDITORIUM

JESSE L. LASKY
Presents

Ethel

CLAYTON



in

"MEN,



THEY PURSUE HER,

WOMEN and MONEY"



THEY TRICK HER



SHE DETESTS IT

A Paramount Picture

"Hearts and Flowers" ***Paramount-Sennett Comedy***

Paramount-Bray Pictograph ***Latest News Weeklies***



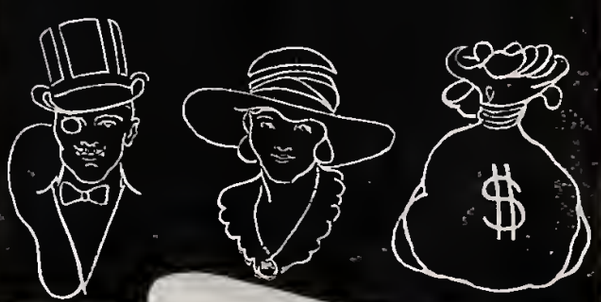
Jesse L. Lasky
presents

ETHEL CLAYTON

"Men, Women and Money"

in

A Paramount Picture



She Can't Boil Water Without Burning It

SHE was always "a spoiled child," petted and pampered, her every wish gratified.

Now she is broke, flat up against it. On one side are the creditors hounding her for their money.

On the other side is the male of questionable character who offers to pay her bills.

It's what she does to that fellow that'll make you think "Men, Women and Money" is one of the best pictures you ever saw.

By Cosmo Hamilton

Scenario by Beulah Marie Dix

Directed by George Melford

AUDITORIUM

COLISEUM

Today and All Week





JESSE L. LASKY
Presents

ETHEL CLAYTON in "MEN, WOMEN AND MONEY"

A Paramount Picture



SHE has no money, yet men pursue her for it. Penniless though she is, women try to fleece her.

She loves money for the things it will buy. She detests it because it will not buy the love she craves.

What kind of woman is she? The question is answered in "Men Women and Money," a vivid story of the upper crust of society. Come!

By Cosmo Hamilton, Scenario by Beulah Marie Dix
Directed by George Melford

Advance Press Stories of "Men, Women and Money"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Ethel Clayton's New Photoplay.

A Paramount Picture

HERE'S A PICTURE TITLE THAT TELLS STORY OF ITS OWN

Ethel Clayton's New Photoplay "Men, Women and Money" Is Dramatic

ONE need not spend much time studying the motif of a motion picture story when it has a comprehensive title. This is the case with "Men, Women and Money," Ethel Clayton s new Paramount starring vehicle, which will be displayed at the ..... theatre next ..... for ..... days.

The story concerns a young and unsophisticated girl of the Middle West who becomes initiated into the ways of the smart set and from then on is a slave to that kind of life until she is finally awakened and finds that beneath the glitter and glamor of society lies a dark current which sooner or later penetrates to the outer surface and engulfs its victims.

With all her money gone, the heroine performs honest labor to pay back her gambling debts and those contracted for gowns at Madame Ribout's. She awakens the love and admiration of Cleveland Buchanan, a wealthy idler, who also starts in to make his life more useful by helping unfortunate men and women.

Miss Clayton is afforded an excellent opportunity to display her emotional talents as the picture abounds with highly dramatic situations.

George Melford directed. The story is by Cosmo Hamilton and Beulah Marie Dix wrote the scenario. Paul Perry was the photographer. An excellent cast supports the star, including Lew Cody, Sylvia Ashton, Irving Cummings, Winifred Greenwood, Edna Mae Cooper, Mayme Kelso, ZaSu Pitts, Fay Holderness, Charles Ogle and other well-known Paramount players.

ETHEL CLAYTON HAS APPEALING ROLE IN NEW PHOTOPLAY

Lure of Society Life Finely Pictured in "Men, Women and Money"

IN her new Paramount picture, "Men, Women and Money," which will be presented at the..... ..... theatre next ....., beautiful Ethel Clayton plays a captivating role, that of Marcel Middleton, a society girl.

Marcel's parents have sent her to an exclusive girls' finishing school in the East and she becomes enamored of society's ways, as one of her chums is a member of the smart set. Therefore, when the chum invites her to spend the summer vacation with her at her eastern home , Marcel's parents mortgage their little home that she may accept the invitation.

Marcel makes an impression among the society idlers, even incurring the hatred of her hostess, who jealously loves one of Marcel's new admirers. Marcel's parents are killed in an automobile accident and after settling up the estate, she returns to the East and rents an expensive apartment. When her money runs out, her friends desert and insult her.

This is her awakening and she starts to work to pay off her debts, thereby winning the respect and love of the man who had insulted her. He now changes his way of living also and sets out to win the girl whom he now loves.

How he succeeds forms one of the most pleasing romances of the day. George Melford directs the star and among the supporting cast are Lew Cody, Irving Cummings, Sylvia Ashton, ZaSu Pitts and others.

EMOTIONAL POWERS OF ETHEL CLAYTON TESTED IN PICTURE

Star Has Fine Opportunity in New Film, "Men, Women and Money"

IN "Men, Women and Money," Ethel Clayton's latest Paramount picture, the star is afforded excellent opportunities for the display of her talents as an emotional actress.

Miss Clayton depicts the lure of society life for a young girl from the Middle West, who once having had a taste of the gorgeous society functions, the games of bridge, the exquisite and expensive gowns and the company of wealthy society idlers, can no longer force herself to be contented in her little home town.

At the death of her parents she again goes back to the high living, but soon her money is gone and her troubles start. She loses at bridge. A check issued to Madame Ribout for a gown is returned marked "no funds" and the modiste makes the girl work for her under threat of jail.

How she finally awakens to her real self after discovering that the life of a society butterfly is founded on sham and pretense, and changes her manner of living, forms a highly entertaining and gripping story. A splendid romance is also woven into the picture.

The production which will be shown at the ..... theatre next ..... was directed by George Melford, who has directed Miss Clayton in other Paramount pictures. Cosmo Hamilton wrote the story and Beulah Marie Dix is responsible for the scenario. A large and well-balanced cast supports the star, the principals including Lew Cody, Irving Cummings, Sylvia Ashton, Winifred Greenwood, Edna Mae Cooper, Mayme Kelso, ZaSu Pitts, Fay Holderness, Charles Ogle and others.

LEW CODY "MALE VAMP" IN PICTURE"

Ethel Clayton's Leading Man in "Men, Women and Money"

ONE of the most prominent members of the cast supporting beautiful Ethel Clayton in her latest Paramount picture "Men, Women and Money," which will be shown at the ..... theatre next ....., is Lew Cody, known far and wide among screen patrons as the "male vamp" of the movies.

Some of Mr. Cody's most notable work was done in Cecil B. De Mille's Artcraft masterpiece, "Don't Change Your Husband." In the present picture, Mr. Cody plays the part of a millionaire cynic and idler who believes that every girl has her price. When he, as Cleveland Buchanan, becomes acquainted with Marcel Middleton, however, which part is played by Miss Clayton, he finds that his theories are all wrong and this changes his whole viewpoint on womankind. How he finally wins the respect and love of the girl he has insulted is a most interesting feature of the picture.

Others prominent among the cast are Irving Cummings, Sylvia Ashton, Winifred Greenwood, Edna Mae Cooper, Leslie Stewart, Fay Holderness, Helen Dunbar, Marie Newell and others. The story was written by Cosmo Hamilton and Beulah Marie Dix put it into continuity form.

Cody "Male Vamp"

LEW CODY, known among screen patrons as the "male vamp" of the movies, plays one of the leading male roles in "Men, Women and Money," a new Paramount picture starring Ethel Clayton, which is on view at the ..... theatre this week. Mr. Cody's work in this picture is said to be his best.

EXCEPTIONAL CAST IN CLAYTON PICTURE

Many Players of Talent in "Men, Women and Money"

ONE of the largest casts ever required for an ordinary length motion picture was necessary for "Men, Women and Money," Ethel Clayton's new Paramount picture, which was directed by George Melford, and which will be shown at the ..... theatre next .....

Lew Cody is leading man. His work in Cecil B. De Mille's latest production, "Don't Change Your Husband," placed him in the front rank of players of heavy roles.

Irving Cummings, a popular leading man, is another important member of the cast. Sylvia Ashton, who has appeared in many De Mille pictures, also has a big role.

Edna Mae Cooper has played ingenue roles in many well known pictures. In "Men, Women and Money" she has an opportunity to wear many beautiful gowns. Lillian Leighton, Mayme Kelso, ZaSu Pitts, Winifred Greenwood, Jane Wolff, Leslie Stewart, Fay Holderness, Charles Ogle, Marie Newell and Lallah Hart are other notables.

The story was written by Cosmo Hamilton, the well known dramatist and novelist. The scenario was made by Beulah Marie Dix.

An Admirable Picture

MEN, WOMEN AND MONEY," a new Paramount starring beautiful Ethel Clayton, that famous star is serving a series of hits at the ..... theatre this week. The story shows the homes of many leaders of the smart set where elaborate social functions are staged. Some of the most beautiful and exquisitely furnished sets ever erected are shown in this admirable picture.

ZAZU PITTS UNIQUE CHARACTER ACTRESS

She Supports Ethel Clayton in "Men, Women and Money"

ZASU PITTS, a young actress who has gained a uniue reputation in the depiction of comedy character roles, such as slaveys, etc., has a prominent role in Ethel Clayton's new Paramount picture, "Men, Women and Money," which will be shown at the ..... theatre next .....

Although she has been in motion pictures only two years, Miss Pitts has appeared with some of the most prominent stars and has attracted a great deal of attention. Her most important role was in "The Little Princess," with Mary Pickford. She also appeared with Douglas Fairbanks in "A Modern Musketeer," and with Miss Pickford in "How Could You Jane?"

Miss Pitts did not have the usual bad luck of the beginner in pictures, for although she started as an extra, she only worked in this field seven days, after which she played in stock. Her portrayal in "Men, Women and Money" adds much to the attractiveness of the picture.

Marooned on Catalina

DURING the filming of "Men, Women and Money," a Paramount picture in which Ethel Clayton is starred, and which is on view at the ..... theatre this week, the company went to Catalina Island, to get some scenes for the picture. Just after they landed a storm came up and they were compelled to wait several days before they could get the scenes and return. But Miss Clayton says Catalina Island is one of the most delightful spots in the world, on which one can be marooned.

MR. EXHIBITOR: HERE'S ANOPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

Solving the Servant Problem



HERE'S one way to keep your maids. Gain their affection, says Ethel Clayton. Treat your maid as you would a sister—or rather, as you ought to treat a sister. It's a method which works even better with butlers and chauffeurs. Servants are men and women, and it takes more than money to hold them—in fact, this is a scene from Miss Clayton's latest Paramount picture, "Men, Women and Money."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "MEN, WOMEN AND MONEY"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One SHEET .....10 cents each
Three SHEETS .....30 cents each
Six SHEETS .....60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes.....12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10, black & white, 8 in set.....60 cents
11x14, Sepia, 8 in a set....per set 60 cents
22x28 Sepia, scene or star.....40 cents
22x28 Colored female star.....60 cents
22x28 Black & White star.....75 cents
8x10 photo. of star, can be used for all other productions of this same star .....each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut.....15 cents each
Two-column layout cut.....25 cents each
Three-column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES

Slides will increase the interest in this production if you use them in advance of play date .....12 cents each

THUMB NAIL CUTS OF ALL STARS

Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen.....15 cents each
Also line drawings.....20 cents each

Paramount & Artcraft trade mark cuts are furnished in All sizes and are FREE. Script lines, both Paramount and Artcraft.
Film Trailers .....3.00 each
ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Men, Women and Money"

..... 1919.

Dear Miss Forsythe:

Perhaps you've known girls who lived a luxurious society life on an invisible income.

How do they do it? What happens to them in the end? Surely you've puzzled over this problem like the rest of us. And so the fate of Marcel Middleton, who tried to do these things and failed, will grip your interest.

A few weeks of pretty gowns and gay flirtations ...a check returned marked "No Funds" from a dressmaker...a rich and unscrupulous admirer cynically plotting evil. And suddenly Marcel finds herself at the mercy of that dressmaker and millionaire.

"Pose as our lingerie model before your rich friends or take the consequences of passing bad checks" is what they told her. Salvation from this disgrace came only when the unprincipled rich man at last realized the Arcadian simplicity of Marcel's heart, saw her true honesty and beauty of character, and himself reformed in order to be worthy of her.

Cosmo Hamilton's great story is the basis for this vital Paramount picture. We will introduce you to Marcel, as acted by Ethel Clayton, when she is here from ..... to .....

Sincerely yours,

..... Manager

Post Cards on "Men, Women and Money"

Exhibitors will be wise to mail at least one of these Cards to their patrons

....., 1919.

Dear Miss Forsythe:

A society butterfly is the part played by Ethel Clayton in her new Paramount picture which comes here next .....

The story is by Cosmo Hamilton and deals with a problem you've often puzzled about. A rich, unprincipled admirer who nearly forced a society girl to become a lingerie model—but come to see the picture to know what happened.

Sincerely yours,

....., Manager

....., 1919.

Dear Miss Forsythe:

If you are interested in seeing what can befall a girl who tried to adventure in society without money, come to see Ethel Clayton in her latest Paramount picture, "Men, Women and Money," which is here today.

Cosmo Hamilton's story will show you what happens to people who pass bad checks, even if they are young, and pretty, and honest at heart.

Sincerely yours,

....., Manager

If Letter will not serve, use one of the Post Cards. ***IT WILL PAY!***

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Order No.----------

Play Date	Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Each .12	1 Col. .15	2 Col. .25	3 Col. .35	1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor)

(Address)



One Sheet



Six Sheet



One Sheet



Slide



Three Sheet

How will you advertise
ETHEL CLAYTON
in
"Men Women & Money"

BIG!

But How ?

POSTERS!!!

1 sheet—3 sheet—6 sheet

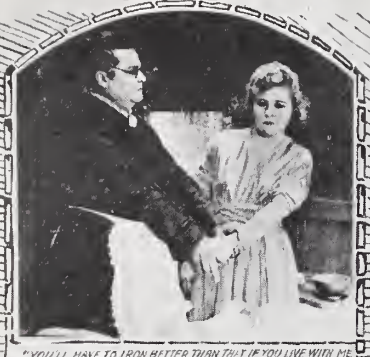
All overtown! Everywhere!

That's the way to turn 'em away—
Every Show



Three Sheet

A Paramount Picture



"YOU'LL HAVE TO IRON BETTER THAN THAT IF YOU LIVE WITH ME."



ETHEL CLAYTON



"NOEL PARKTON HAS ASKED ME TO SPEND THE SUMMER WITH HER IS THE EAST."

Jesse L. Lasky
PRESENTS

ETHEL CLAYTON

IN

"MEN, WOMEN AND MONEY"

BY
COSMO HAMILTON

SCENARIO BY
BEULAH MARIE DIX

DIRECTED BY
GEORGE MELFORD



"DON'T YOU REALIZE YOU'RE MAKING



"YOU CARE TO MAKE SUCH A PROPOSITION TO ME."



Roto, One Sheet - - - - - Price .12

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 15

You're Fired

Scheduled Release Date: **8 Jun 1919**

How To "Put Across"

WALLACE REID

in

"YOU'RE FIRED!"

A Paramount Picture

Advertising Cuts and Mats

Advance Publicity Stories

Current Publicity Stories

Reviews of Picture

Material for Programs

Newspaper Scene Cuts

Lithographs Promotional Ideas

Newspaper "Star" Cuts

Stills, Slides, Gelatins, Etc.

Noteworthy Features

A Corking Good Advance Publicity Story

A 3-Column Ad-Cut That Will Get More Than Ordinary Attention

A 3-Sheet Poster That Will Stop The Crowd

Notes For Your Program

A 1-Column Scene Cut That Any Editor Will Print

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for?

A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?

A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?

A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories.

A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined?

A. Yes. See the "story mat." shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?

A. A mat, is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?

A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats. to newspapers?

A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"

A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"

A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?

A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?

A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?

A. At your Exchange.

Q. When do I get accessories at your New York office?

A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?

A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor.

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION

AD CUTS and MATS

Pertinent Paragraphs Relative to Wallace Reid and His Latest Paramount Photoplay "You're Fired!"

WALLACE REID, said to be the "classiest" screen star in the country, needs no introduction to exhibitors. He is a prime favorite whose pictures have irresistable drawing power and the exhibitor who ignores them invites disaster.

Wallace Reid, Star

AN ideal player of strong men's parts, Wallace Reid, is equally capable in the portrayal of light comedy roles. Because of his remarkable versatility he has an enormous following of screen fans, and his success is due primarily to his genius and, secondarily, to his constant and thorough application to professional duty. In "You're Fired!", Mr. Reid is seen as a young man who wants to marry the daughter of a railroad magnate who objects but finally agrees to give his consent to the wedding provided the young man can hold a job for three months. In his efforts to keep from being fired, the hero has a lively time of it, and when he wins his battle, everybody rejoices. This unique impersonation adds another captivating screen portrait to Mr. Reid's already crowded gallery of paintings, and it is a safe bet that it will have the place of honor in the collection.

O. Henry, Author

THE story on which the picture is based, was written by the late O. Henry, and is entitled, "The Halberdier." O. Henry was a master in his field, and this story, conceded to be one of his best, contains that delightful twist and surprise finish which characterizes all of his works.

Clara G. Kennedy, Scenarist

THE scenario of "You're Fired" is the work of Clara Genevieve Kennedy, one of the latest recruits to the scenario staff of the Famous Players-Lasky Corporation. She was formerly employed in a smaller capacity in the scenario department, but when she submitted her first script, her talent was immediately recognized and she was placed in her present position.

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A Peculiar Story

BILLY DEERING, a young man of good family, loves Helen, daughter of Gordon Rogers, a railroad magnate. When Billy asks Rogers for his daughter's hand, the magnate gives his consent on condition Billy prove his worth by holding some kind of a job three months without being fired. Billy accepts and leaving a note for Helen stating that he will be absent for a period on business, he accepts a job in an office. His duties are complex and to avoid being fired, he resigns and gets employment as a xylophone player in an orchestra. At the end of ten weeks, the orchestra is engaged to play at a ball given by Mrs. Oglethorpe. Helen attends the ball and recognizes her sweetheart? Not understanding his plight, she insists upon his dancing with her, and when he refuses, she discards him angrily. In his excitement, he hits the bald headed fiddler on the head and to avoid being fired, he resigns and accepts a job in an Italian restaurant, his duty being to pose at the head of the stairs encased in an ancient suit of armor. Graham, a business rival, seeks to know the terms of a railroad merger planned by Rogers and he employs his nephew Tom to steal the merger. Tom, Helen and Rogers go to the restaurant after the theatre and the crooks employed by Tom to steal the merger meet him there to discuss the theft. They pause in front of the armor in which Billy is concealed and Billy manages to steal the merger which one of the crooks possesses. Helen sees Billy and to humiliate him, she asks the proprietor to order him to wait on their table. Billy's period of probation will expire in thirty minutes, but when he spills a tureen of soup, Rogers demands that he be fired. But when Billy hands the stolen merger to Rogers, he relents and Helen, on learning the truth flies to Billy's arms.

James Cruze, Director

THE picture was directed by James Cruze, who, before becoming a director, was one of the leading character actors in the profession. Mr. Cruze has an intimate working knowledge of photoplay technique and is an artist in every sense of the word.

Admirable Support

AN excellent supporting cast has been provided. Wanda Hawley has the leading feminine role. Henry Woodward, Theodore Roberts, Lillian Mason, Herbert Pryor, Raymond Hatton and others are in the cast.

Frank Urson, Cameraman

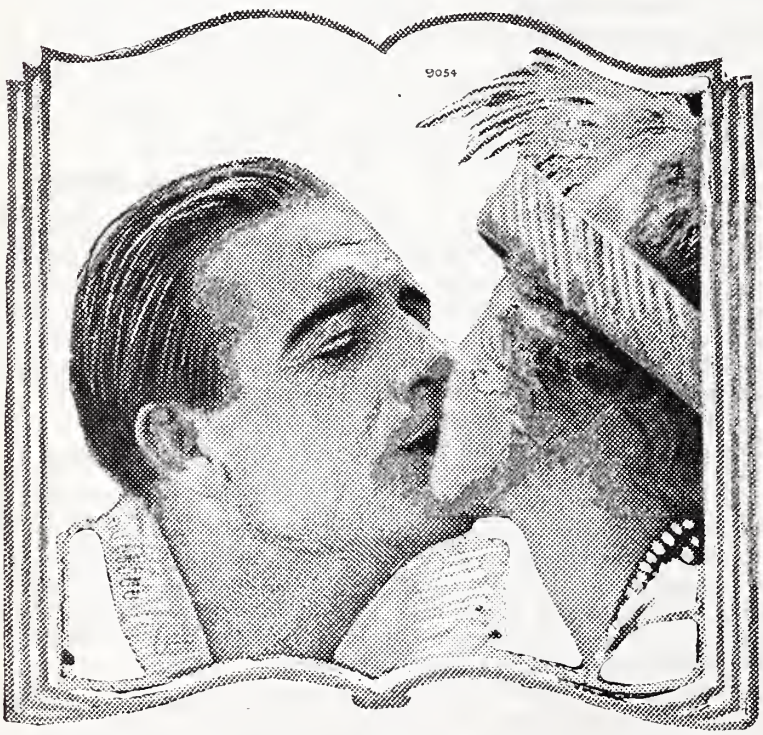
FRANK URSON was the man behind the lens and his photography in this production stamps him as a capable artist. Mr. Urson has photographed many successful photoplays and his work is of the highest class.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



Wallace Reid *and* Theodore Roberts
in "YOU'RE FIRED"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9051, illustrated on page 2 of the 'You're Fired' press book." Specify whether you want an electro or a mat.



Wallace Reid *and* Wanda Hawley
in "YOU'RE FIRED"
A Paramount Picture

Your Exchange has ten stock heads of Wallace Reid, in electro or mat form, suitable for use with any Wallace Reid picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9054, illustrated on page 2 of the 'You're Fired' press book." Specify whether you want an electro or mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

WALLACE REID DISCUSSES O. HENRY

Thinks Author of His New Photoplay "You're Fired!" Was Greatest Modern Master of Art of Short Story Writing

IT was with a keen sense of delight that he started work on the production of "You're Fired" said Wallace Reid, Paramount star, when commenting upon his new production, which is an adaptation of one of the short stories written by the late O. Henry. The title of the original story is "The Halberdier." It will be seen at the.....theatre on.....

"I am a great admirer of the work of the late author," said Mr. Reid, "in fact, I think there are very few lovers of good literature who do not consider him the greatest modern master of the art of short story writing. Both the man himself and the products of his imagination hold what might be termed an immortal place in American literature.

"It has always been my desire to produce one of his delightful stories, and I would have felt that I had missed something really worth while, had I not been provided with this opportunity. I shall always feel a deep sense of pride in the knowledge that I have had the honor and pleasure to produce for the American screen, an interpretation of one of his works, and one which I consider to be among his best efforts.

"Despite his present fame, it is said O. Henry was a poor man and died thinking his life had been a failure. It is to be regretted that he was unable to reap all the benefits of his achievements. Had the motion picture industry been so far advanced during his lifetime, he would undoubtedly have been one of the greatest scenarists and have waxed rich, both in fame and in wordly compensation for his efforts.



Wallace Reid

"Of course, the screen even now is deriving great benefit from the products of his genius, but the sad part of it is that the man himself cannot be here and have the satisfaction of seeing and realizing how really great he was. Nearly all of his stories are adaptable for motion picture production, and had he lived in the present age, he would have flourished.

"Just before his death, I have heard, he made a statement that the most he had ever earned was a hundred and fifty dollars a month —an average working man's wage —and that was for about ten stories which he had written, even in so short a space of time, and which were sold to magazines for that outrageously small sum. Since his death, his works have been translated into all languages."

In this production, Mr. Reid plays a comedy role, which it is expected, will be a pleasant contrast to some of the dramatic productions which he has recently starred in with such marked success. The story deals with the love affair of Billy Deering.

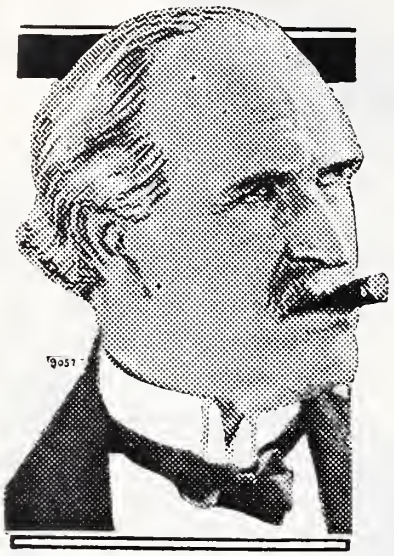
Billy loved the daughter of a railroad magnate and wanted to marry her, but Mr. Railroad Magnate wanted to be sure that his daughter was getting a square deal when she married, so, in order to test out the money-making qualities of his prospective son-in-law, he told him that if he could work for three months without being once fired, he should have the girl—that is, if the girl still wanted him then.

Billy thinks to himself: "Oh pshaw! that's a cinch," and telling Helen as an excuse that he is called away on important business, he sets out to get a job. The sad part of it all is that the cruel-hearted father has made Billy promise to keep their pact a secret from Helen until the end of the allotted time. Now it might not be an extraordinarily hard proposition for the average young man to hold a job three months and not get fired, but for a fellow like Billy Deering, who had never done any work in his life, it was a different matter.

His efforts to keep from being fired out of several jobs, making it necessary for him to resign; his discovery by Helen and his inability to explain why he is playing a xylophone in an orchestra or working in a bohemian restaurant, all make a very amusing picture. He wins out in the end, though, and it's all very thrilling and exciting.

James Cruze directed and Frank Urson was the photographer. A well-rounded cast, including Wanda Hawley, Henry Woodward, Theodore Roberts, Lillian Mason, Herbert Pryor, and Raymond Hatton supports the star. The scenario was written by Clara G. Kennedy.

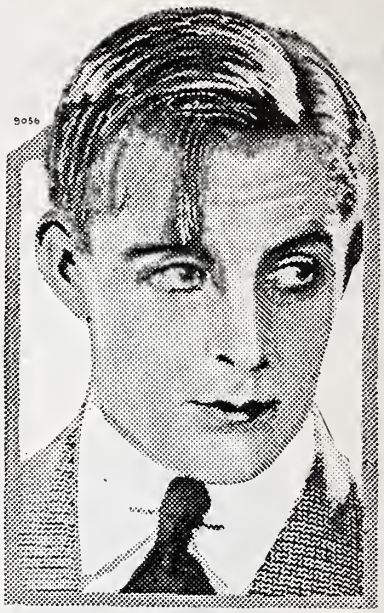
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



THEODORE ROBERTS
Supporting
WALLACE REID
in "You're Fired"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9057, illustrated on page 4 of the 'You're Fired' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9056, illustrated on page 4 of the 'You're Fired' press book." Specify whether you want an electro or a mat.



WALLACE REID
in "You're Fired"
A Paramount Picture



WALLACE REID in "You're Fired"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9053, illustrated on page 4 of the 'You're Fired' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable for use with any Wallace Reid picture.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Cast and Story of "YOU'RE FIRED!"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Dorothy Dalton's Latest Photoplay

A Paramount Picture

Wallace Reid Has Delightful Photoplay, "You're Fired!" Based on a Famous O. Henry Story

Paramount Star Hero of Unusual Love Romance Which Forms Theme of Newest Picture and His Characterization Is a Notable One

BILLY DEERING loves Helen Rogers and his proposal of marriage gains her willing acceptance. He boldly asks Gordon Rogers, railroad magnate and financier for the hand of his daughter.

He is surprised at Rogers' cool rebuff, but doesn't give up and asks his reason. They argue the matter for a while and Rogers finally agrees that if Billy can work for three months time without being once fired for incompetence, that he shall have the girl.

Billy promises to keep the terms of this agreement a secret from Helen and telling her that he is called away on important business, he sets out to carry out his end of the pact.

Billy applies to an orchestra leader who wants a xylophone player and gets the job. For ten long weeks, he plays the xylophone with the nimble touch of an artist. Then Mrs. Ogelthorpe of the smart set, gives a dance and the orchestra of which Billy is a member, furnishes the music. Of course, Helen is there and soon recognizes Billy at the xylophone, in spite of his professional attire and fake moustache. Helen pleads with Billy to stop being foolish and come on out and dance. She can't understand his refusal and of course he can't enlighten her, being bound by his agreement to keep his plans secret. She vows that she will never see him again. This only delights Tom, Billy's rival, who has been wooing Helen with an ardent determination since Billy's departure.

Billy's mind is now in no state to play a xylophone, and while reaching for a high C he accidentally cracks the bald fiddler on the head with his little mallet. The next day, fearing he will be fired for this offense, he abruptly resigns, and again goes out seeking for employment.

"YOU'RE FIRED!"

THE CAST.

Billy	**Wallace Reid**
Helen	**Wanda Hawley**
Tom	**Henry Woodward**
Gordon Rogers	**Theodore Roberts**
Mrs. Oglethorpe	**Lillian Mason**
Graham	**Herbert Pryor**
Orchestra Leader	**Raymond Hatton**
Restaurant Proprietor	**William Lesta**

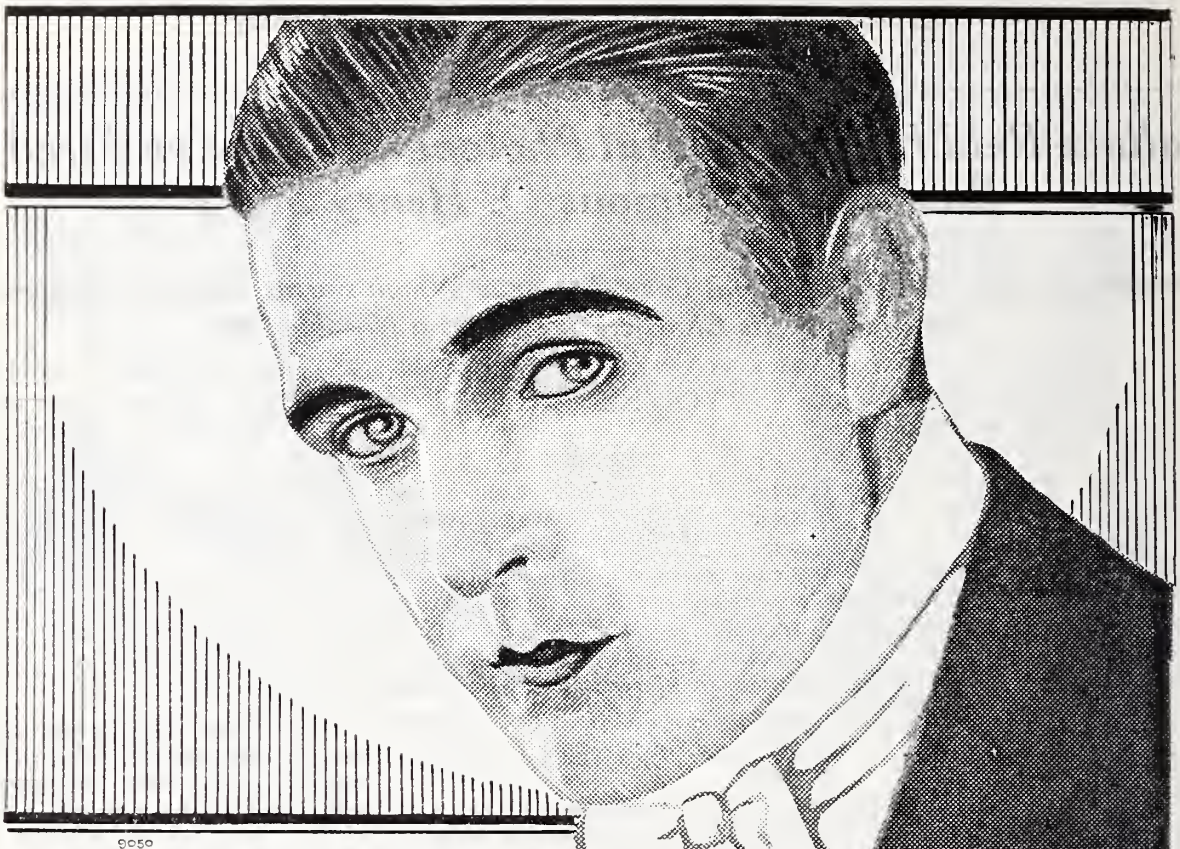
In the meantime, Rogers has completed an important merger of his road with another and is desirous of keeping the details of this deal a secret. But Tom has an uncle, Horace Graham, who would give a fortune to get his hands on said merger. Graham knows of Tom's acquaintance with Helen and tells Tom that if he will secure the merger for him, he will give him enough money to pay off his numerous debts. Tom readily acquiesces then hires two crooks to aid him in his plan.

Billy passes a Bohemian cafe known as Capellano's Restaurant, sees a sign, "Man Wanted", goes in and gets the job, which consists of his donning a suit of armor and standing at the head of the steps like a sentinel of old, to form part of the atmosphere of the place.

Tom invites Helen and her father out to the theatre, so that his crooked accomplices might have a better chance to work on Rogers' safe. After the theatre he informs his guests that he has a pressing engagement at Capellano's. Helen is delighted, has always wanted to go to this old cafe, and will have it no other way but that Tom take them with him. He is forced to the issue and takes them along. He has previously arranged to meet the crooks at Capellano's. The crooks arrive there first and pause at the head of the steps to talk over how easy it was to get the merger. When Billy hears the name of Rogers mentioned and sees one of the crooks show the other the merger and then put it back in his pocket, with one corner sticking out, he knows something is up. Billy reaches out with his spear, gets the merger and hides it under his armor.

Tom, Helen and Rogers arrive and Tom instructs the men to meet him in a private room later and they will settle. Helen recognizes Billy in the armor and is shocked that he should be there, and asks him why. Billy only replies vaguely, how else could he reply? Helen is angered and determines to punish him. She goes to the proprietor and asks that the "halberdier" be instructed to wait upon their table. Billy waits on their table, all right, and is immediately recognized by Rogers, but smiles and tells Rogers that the three months will be up in thirty minutes. As fate would have it, he drops a hot tureen full of soup, Rogers sees a chance to beat him at the game and asks the proprietor to fire him. Billy pulls out the merger and hands it over to Rogers, who realizes in a flash what has happened. Tom and the crooks are turned over to the police. The old clock tolls out twelve strokes which marks the end of the three months test imposed upon Billy. Billy explains to all present his agreement with Rogers and Helen now understands fully why Billy wouldn't tell her his reasons for working here and in the orchestra. Rogers wrings his hand and Helen goes to his arms and tells him that now he has a steady job for life, whereupon Billy tells her that he only asks one thing of her—that she doesn't fire him.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



WALLACE REID in "You're Fired"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want Production Cut No. 9050, illustrated on page 6 of the 'You're Fired' press book.'' Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable for use with any Wallace Reid picture.



WALLACE REID
in "You're Fired"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want ''Production Cut No. 9055, illustrated on page 6 of the 'You're Fired' press book.'' Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programme.

Exclusive Stories For Photoplay Editor From.....Theatre

THE familiar adage to the effect that "chickens come home to roost," had a striking exemplification in the case of George Melford, Paramount director, the other evening at Hollywood.

"One night last week," said Mr. Melford in relating the story, "I found myself out of cigarettes. It happened that I had a script to work on and the presence of Milady Nicotine was decidedly essential to my work. I went out to my garage, which is quite a distance from the house, and turning on the lights, I drove out toward the corner drug store.

"As I arrived there the druggist, who happened to be standing in the doorway, began to laugh immoderately.

" 'Well, well, Mr. Melford,' he said. 'I see you carry your chickens with you. I don't know but what that would be a good idea to suggest to some of the fanciers I know.'

" 'What do you mean?' I asked.

" 'Look at your bumper,' he replied.

"I alighted from the machine and going around to the front of the car, found that six large and choice Plymouth Rock hens had roosted comfortably on the bumper and despite the lights and jarring of the machine, had not even awakened. I carefully removed the fowls placed them in the car and purchasing my cigarettes, drove home where I tenderly replaced the chickens on their perch. I know no one will believe this story but it's a solemn fact."

Inasmuch as the veracity of Uncle George has never been questioned and he has always stood as a model of truthfulness in the film community, it may be accepted that his story is absolutely true.

* * *

Douglas MacLean, one of the most popular of the younger leading men, supports Dorothy Dalton in her Paramount picture, "The Homebreaker," produced under the personal supervision of Thomas H. Ince. Edwin Stevens, famous star of the screen, light opera, vaudeville, and original star of "The Devil" on the legitimate stage, appears in a highly effective role. Frank Leigh, Beverly Travis, Nora Johnson and Mollie McConnell are also seen.

Exclusive Stories For Photoplay Editor From.....Theatre

CHARLIE MURRAY, the Paramount-Sennett comedian, was general manager and field marshal and chief thrill expert of the recent Salvation Army drive in Los Angeles. Most of the famous stars of the screen took part in one capacity or another in a big program planned by Mr. Murray. There was a show on nearly every street corner of the downtown district.

Murray himself was scheduled to leap from the top of the tallest skyscraper in the city. A great crowd gathered; it saw him peek over the edge of the building. It held its breath; then the women scremed as a form came hurtling into space—and a dummy dressed up like Murray fell into the waiting net hundreds of feet below. The stunt netted a lot of money for the Salvation Army and gave the whole city a laugh.

* * *

Tho Famous Players-Lasky Corporation has broken ground for its new studio and laboratory in Long Island City, which will occupy respectively the entire square block bounded by Sixth and Seventh and Pierce and Graham Avenues, and the block from on the north side of Pierce Avenue from Fifth to Sixth Avenues. The structures will cover all told over 140,000 square feet of ground area. The square block will be covered with the latest type of glass-enclosed studio as well as open-air stages. The studio building will be strictly fireproof of reinforced concrete construction, and will contain dressing room facilities equipped with shower baths, and all of the latest inventions and conveniences for the artists.

* * *

Clark W. Thomas, of Ince-Paramount productions, has just had his offices papered and carpeted in green. One needs only to stand on the green carpet and take a panoramic view of his offices to realize that Mr. Thomas is a thorough apostle of efficiency.

* * *

As the orchestra leader in "You're Fired!" a new Paramount vehicle for Wallace Reid, Raymond Hatton, the clever character man, appears to the best advantage. He has made this a really splendid character part and his art is evident in every move.

Exclusive Stories For Photoplay Editor From.....Theatre

DONALD CRISP, famous Paramount director, has devised a unique trick in Bryant Washburn's new picture "Putting It Over" which is bound to get a tremendous laugh when it is shown on the screen. So far as is known, Mr. Crisp's idea is strictly original, never having been used in pictures.

The situation in the picture is this: Washburn, a young clerk, has struck a good idea, and has an appointment with the board of directors of a large corporation, who are to consider purchasing his plan. He is frightened to death of the coming ordeal. As he walks down the hall toward the director's rooms, his courage oozes. He starts out beautifully, but feels smaller and smaller, so that he is ready to run when he reaches the door.

The picture shows just how he really felt as he tapped on the portal—he about two inches high, with a giant door towering above him.

The idea used for the first time by Mr. Crisp will undoubtedly be found useful time and again, and in all probability it will become one of the stock stunts of the photoplay, like the close-up or double exposure.

* * *

Cullen B. Tate, assistant Paramount director, recently returned from service with the United States Army abroad and with a list of experiences that would make a wonderful story if told. Mr. Tate was on the firing line in many battles. He is glad to be back, safe and sound, in the Lasky fold, whence he went to do his bit for Democracy.

* * *

In Cecil B. DeMille's new Artcraft picture, "For Better, For Worse," Edgar Selwyn, who originally wrote it as a play, is said to have constructed a story of tremendous dramatic strength. Mr. Selwyn had not intended his story for motion pictures, but was going to present it on the stage this fall. When he told Mr. DeMille the story, however, the latter was so struck with its possibilities that it was purchased immediately, and Mr. Selwyn went to the coast with Mr. DeMille in order to confer on details.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



9052 Wallace Reid *and* Wanda Hawley
in "YOU'RE FIRED"
A Paramount Picture



9059 WALLACE REID
in "You're Fired"
A Paramount Picture



9058

WANDA HAWLEY
Supporting
WALLACE REID
in "You're Fired"
A Paramount Picture

Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable for use with any Wallace Reid picture.

If you want to use any of the illustrations on this page in your publicity or advertising, tell your Exchange to send you "Production Cuts No. (as indicated beside each illustration) illustrated on page 8 of the 'You're Fired' press book."

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

AUDITORIUM



By O. Henry Scenario by Clara Genevieve Kennedy Directed by James Cruze

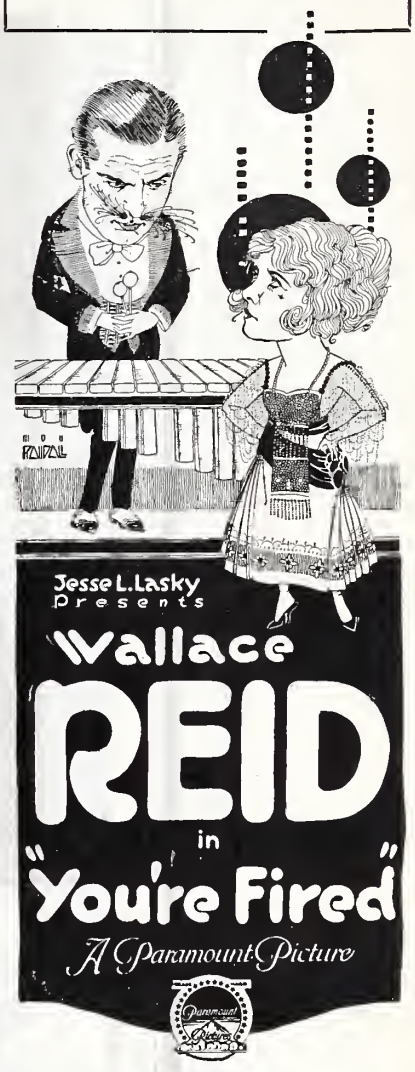
HE was ready to drop through the floor when he saw who was looking at him! He wanted to run but he didn't dare. He'd have been fired for that, and his contract called for him to avoid being fired for three months—or lose the girl! Nothing to do but face the music—Pardon! No pun intended! *Some* picture!

ADDED ATTRACTIONS

PARAMOUNT-MACK SENNETT COMEDY

"HEARTS AND FLOWERS"

QUEEN



HE'D have given ten years of his life to avoid being caught by her—above everybody else—on such a job!

Hide? It would have cost him his job. And if he got fired—good-bye Helen! Why? To get the girl he had to work for three months without once getting fired! It was *some* contract!

ADDED FEATURE

J. MONTGOMERY FLAGG'S SATIRICAL COMEDY

"WELCOME LITTLE STRANGER"

A PARAMOUNT-FLAGG COMEDY

LATEST NEWS WEEKLIES



Jesse L. Lasky *Presents*

WALLACE REID IN "YOU'RE FIRED"

A Paramount Picture

Wallace Reid In A Story By O. Henry

THERE'S a combination you can't beat! One of the most natural actors of the screen in a story by the man who wrote of people only as he saw them.

The idea of making a shiftless young man work for three months without getting fired, if he wanted to marry his girl, is something that will tickle your fancy.

It's great and you oughtn't to miss it.

Extra Attraction
"Fatty" Arbuckle
***in* "A Desert Hero"**
Paramount-Arbuckle Comedy

COLISEUM

By O. Henry Scenario by Clara Genevieve Kennedy Directed by James Cruze


Jesse L. Lasky
Presents
Paramount Pictures
Wallace Reid
in
BONG!
"You're Fired!"
A Paramount Picture
IF that foot had ever landed on him—good-bye Helen! good-bye bridesmaids, rice and old shoes! For dismissal from a job within three months meant dismissal from her home forever! That was the contract!
By O. Henry
Scenario by Clara Genevieve Kennedy
Directed by James Cruze
"NO MOTHER TO GUIDE HIM"
Paramount---Mack Sennett Comedy
GARDEN

ADVANCE PRESS STORIES

To be Sent to the Newspapers Prior and During the Display of Wallace Reid's Photoplay, "You're Fired!"

A Paramount Picture

WALLACE REID'S NEW FILM "YOU'RE FIRED!" EXCEPTIONALLY GOOD

Celebrated Paramount Star in Comedy Character of Great Strength

WALLACE REID will appear at the .....theatre next.....in what is said to be one of the fastest and most highly entertaining comedy-dramas of his career. "You're Fired!" is the characteristic title. The picture is an adaptation by Clara G. Kennedy, of one of O. Henry's best stories.

It is a highly colorful production and is guaranteed to keep any audience smiling, the comedy being of a delightful and refreshing nature. There are also several dramatic situations, the most impressive of which is the foiling by the hero of an attempt by a trio of crooks to steal an important document belonging to the father of the girl, whom the hero wants to marry, and which is much desired by an unscrupulous business rival of the father.

Wallace Reid plays the role of a young man upon whom is imposed the difficult task of holding a job for three months without being fired, as a condition precedent to his marrying the daughter of a financier and railroad owner. The fun comes in when he is discovered by his sweetie, who he has promised the father shall not know of their agreement; first as a xylophone player in an orchestra and later as part of the atmosphere in a little old Italian restaurant, and is unable to explain to her why he is engaged in such trivial work.

But at the finish he wins out, because he saves his daddy-to-be a few millions by recovering a stolen paper. Frank Urson photographed the scenes, and an excellent cast, including Wanda Hawley, Henry Woodward, Theodore Roberts, Lillian Mason, Herbert Pryor, and Raymond Hatton play the supporting roles.

MARRY RICH GIRL? EASY SLEDDING, EH? SEE "YOU'RE FIRED!"

Wallace Reid's New Picture Proves Task is Not as Easy as is Supposed

MANY young men nowadays are often heard to remark something along this line:

"Well, I am not going to work always. Pretty soon I'll marry some girl whose daddy don't know what to do with his dough, and then it'll be easy sledding."

But all young men with such ideas had better see "You're Fired!" at the.....theatre next ....., before being too sure of their prospects.

In this picture, Wallace Reid appears as Billy Deering, a young man who wanted to marry Helen Rogers, daughter of Gordon Rogers, millionaire railroad owner. When young Billy broached the question to father, he got in answer the shocking proposition that he must work for three months without being fired, before the necessary consent would be given, and that in the meantime daughter mustn't know of the arrangement.

Billy, giving business as an excuse to Helen, sets out to fulfill what is now his main mission in life. It might be said that he gets the girl at the finish of the story, but not without a lot of adventures that promise to keep any audience laughing. By living up to dad's requirements he almost lost the love of the girl, but an exciting incident and a lot of explaining at the finish, fixes things up with all parties concerned.

James Cruze directed and Frank Urson is responsible for the excellent photography. The picture was adapted from an original story by O. Henry. Included in the cast are Wanda Hawley, Henry Woodward, Theodore Roberts, Lillian Mason, Herbert Pryor, Raymond Hatton and other well known players.

"YOU'RE FIRED!" ONE OF WALLACE REID'S BEST PHOTOPLAYS

Popular Star is Finely Cast in Splendid Picturization of O. Henry Story

WALLACE REID'S new Paramount picture "You're Fired!" one of the best in which he has appeared this season, will be displayed at the.....theatre next....., for ..... days.

The story was written by O. Henry under the name of "The Halberdier". The title, "You're Fired!" is quite appropriate and is representative of the main situation in the story.

The plot deals with a young man to keep a job for three months in order to win the daughter of a wealthy railroad owner, this being the test imposed upon him by the prospective father-in-law. He works first in an office, then as a xylophone player in an orchestra and finally gets a job to pose in a suit of ancient armor in an Italian restaurant and furnish part of the Bohemian atmosphere of the place. He has been compelled to resign from his first two positions to keep from being fired, as in that event, he would have lost his chance of marrying the girl.

An amusing complication arises when his sweetheart discovers him playing the xylophone in the orchestra and later, when she finds him posing in the old suit of armor in the cafe.

But the young hero averts a business disaster which might have fallen upon the girl's father, and thus wins out, just as the old clock in the little restaurant strikes twelve, marking the end of the three months period.

The picture was directed by James Cruze and the supporting roles are in the hands of capable players.

RAYMOND HATTON IN FINE COMEDY ROLE

Has Big Part in "You're Fired!" With Wallace Reid

RAYMOND HATTON plays one of the funniest parts of his career in "You're Fired!" a new Paramount picture starring Wallace Reid, which will be shown at the.....theatre next ..... Mr. Hatton's versatility was established in the minds of all picture patrons by his excellent work as a tragedian in the C. B. DeMille Artcraft picture "The Whispering Chorus."

That his versatility is remarkable is proved by his work in "The Cruise of the Make-Believes," a Paramount picture starring Lila Lee, and in the present picture, in both of which latter productions he keeps the audience in an uproar.

In "You're Fired!" he plays the part of a music master with a long tailed coat and a little goatee. The characterization is unusually clever. Mr. Reid is otherwise well supported in this photoplay, his leading woman being Wanda Hawley. Theodore Roberts is in the cast.

New Reid Picture

IN his new Paramount production "You're Fired!" Wallace Reid changes from heavy dramatic roles to light comedy. Some of his late productions have been straight dramas, but his latest starring vehicle "You're Fired!", which is on view at the .....theatre this week, is one of the funniest and most entertaining comedy-dramas ever produced. Mr. Reid is quite versatile and makes good in the lightest comedy as he does in the heaviest drama.

The spport is most praiseworthy, the leading feminine role being in the hands of Wanda Hawley. Theodore Roberts and Raymond Hatton are in the cast.

WANDA HAWLEY IS IN "YOU'RE FIRED!"

Supports Wallace Reid in His Latest Photoplay

WANDA HAWLEY, an exquisite little actress of the blond type, appears as the leading woman for Wallace Reid in his latest Paramount picture "You're Fired!", adapted by Clara Kennedy from O. Henry's story "The Halberdier", which will be shown at .....theatre next.....

Miss Hawley will be remembered for her fine acting in C. B. De Mille's famous Artcraft special, "We Can't Have Everything", and also for her rendition of an important part in the same producer's latest film, "For Better, For Worse". These are naming but a few of the pictures in which she has appeared. She has a delightful role in "You're Fired!"

This picture is certain to be a charming entertainment. James Cruze directed the production and it is said to be staged in the most sumptuous style. The support generally is of the highest class.

"You're Fired!" Scores Hit

THE new Paramount picture You're Fired!" starring Wallace Reid, which is on view at the .....theatre this week, has scored a hit. This title very fittingly describes the main situation in the story, which is about a young man who has to work for three months without being fired, before he can win the consent of a wealthy financier to marry his daughter. Therefore, these two little words are constantly ringing in his ear and he has to act quickly two or three times to keep some employer from speaking them.

Wanda Hawley gives a delightful portrayal of the leading feminine role. The cast generally is of a high order of excellence.

REID PLEASED WITH HIS LATEST PICTURE

Paramount Star Has Splendid Role in New Photoplay

WALLACE REID, who is starred in "You're Fired!" a new Paramount picture which comes to the.....theatre next....., expresses himself as being delighted with this opportunity to again portray a comedy role. Several of his recent productions have been dramatic, but the star's talents are just as effective in a light comedy role.

In this production Mr. Reed plays the part of a young man who wants to marry the daughter of a railroad magnate. But as a general rule, railroad magnates are inclined to be particular about the qualifications of young men who want to marry their daughters.

This particular magnate, however, agrees that the hero shall have the girl if he can work three months without being fired. How, after resigning several jobs in the nick of time to keep from being fired, the hero turns a little trick that means millions to prospective father-in-law and thus wins the old man's consent, is one of the most amusing situations ever provided the star.

Recall O. Henry Stories

WHO has not read O. Henry? And who does not recall "The Halberdier", one of the most charming *tours de force* in all his repertoire? This story has been made into a film for Wallace Reid, under the title "You're Fired!" It is attracting large audiences to the .....theatre this week.

With such players as Wanda Hawley, Theodore Roberts and Raymond Hatton in the cast, the production is a most delightful entertainment.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

The Moth-Proof Suit at Last!



THOSE olden knights took themselves and their boiler plate suits pretty seriously. That, says Wallace Reid, is why they went out of fashion so suddenly—and as the above picture shows, Wallace is determined not to make the same mistake. The fact is, Wallace Reid doesn't have to take any job seriously; he just naturally makes good at all of 'em without trying. A few of the varied forms of employment he has held during his earthly span of twenty-five years are government surveyor, military academy graduate, motor magazine editor, impressario, motion picture director, camera man, scenario writer, property man, female impersonator, fighter, daredevil and leading man. He is a talented violinist and even his wife admits his genius as cook in their Hollywood bungalow. Despite a multitude of jobs successfully held by this protean personality, an ironical fate decreed that his next notable Paramount comedy is entitled "You're Fired."

This will provide excellent advance publici ty for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "YOU'RE FIRED!"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

FILM TRAILERS $3.00 EACH

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

One Sheet .....10 cents each
Three Sheets .....30 cents each
Six Sheets .....60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .....12 cents each

---

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them.

8x10 black and white, 8 in set.....60 cents
11x14 sepia, 8 in set, per set.....60 cents
22x28 sepia, scene or star.....40 cents
22x28 colored photos of women stars....60 cents
22x28 black and white star.....75 cents
8x10 photo of star, can be used for all other productions of this same star, each..10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen, so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper.

One column layout cut.....15 cents each
Two column layout cut.....25 cents each
Three column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:

Slides will increase the interest in this production, if you use them in advance of play date.

12 cents each

THUMB NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .....15 cents each
Also line drawings.....20 cents each

Paramount and Artcraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "You're Fired!"

.....1919

Dear Miss Whittaker:

There is only one Wally Reid in motion pictures and that accounts for his great popularity as every picture fan knows.

Did you see him in "The Roaring Road?" Wasn't that a crackerjack? Did you notice his class?

He has one of these parts in "You're Fired!" his latest starring vehicle, based upon one of O. Henry's celebrated stories. It willbe shown at our theatre next ..... for ..... days.

In this superb photocomedy, Mr. Reid is seen as a young man in love with the daughter of a stern railroad magnate who withholds his consent to the marriage of his daughter until the young man has worked three months at some employment without being fired.

That doesn't mean much to most persons, but it meant a great deal to a man of the stamp portrayed by Mr. Reid. How he wins out after many narrow escapes, some serious, others ludicrous, makes up one of the most delightful picture subjects ever shown at this or any other theatre.

You will want to see this photoplay, for it is one of Wally's best. When we say that, we say much. We will leave the verdict to you. Don't forget the date and don't forget to come early.

Yours sincerely,

Manager.....

POST CARDS ON "YOU'RE FIRED!"

Exhibitors will be wise to mail at least one of these Postals to their patrons

.....1919

Dear Miss Whittaker:

We are quite sure that the forthcoming appearance at our theatre next ....., of Wallace Reid in his latest photoplay, "You're Fired!" will interest you as one of our patrons.

This is a delightful comedy which you will find it well worth your while to see, and we recommend it to you heartily.

Sincerely yours,

Manager.....

.....1919

Dear Miss Whittaker:

Beginning today, (.....) Wallace Reid, the popular Paramount star, will be seen at our theatre for ..... days in his latest Paramount picture "You're Fired!"

This is a great comedy in which Mr. Reid is seen to signal advantage. He has an exquisite role, one of the best of his career.

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Order No._____

Play Date	Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet	3 Sheet	6 Sheet	24 Sheet	Roto 1 Sheet	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W.	Single Sepia Scenes or Stars 22x28	Photos of Women Stars in Colors 22x28	Half Set Sepia Scenes 8-11x14 and Lobby Cards	Black and White 8-8x10 and 1 Card	Black and White Star Photos. 22x28	Black and White Star Photos. 8x10	Two Reel Comedies Sepias 6-11x14 & Lobby Card	Each	1 Col.	2 Col.	3 Col.	1 Col.	2 Col.	3 Col.	Circle Star Thumbnail Specify Fine or Coarse Screen	
		.10	.30	.60	1.75	.12	1.60	.40	.60	.60	.60	.75	.10	.50	.12	.15	.25	.35	.25	.40	.90	.15	

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor)

(Address)

ADVERTISING POSTERS AND SLIDE

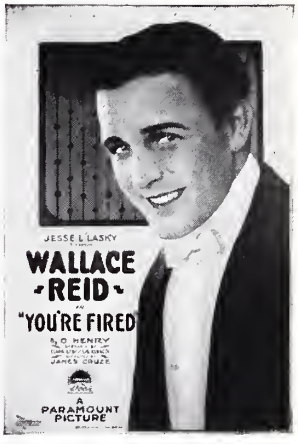
Always Obtainable at Your Exchange



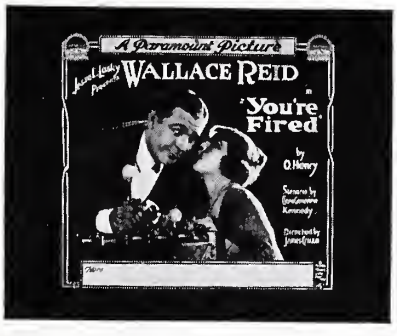
Six Sheet



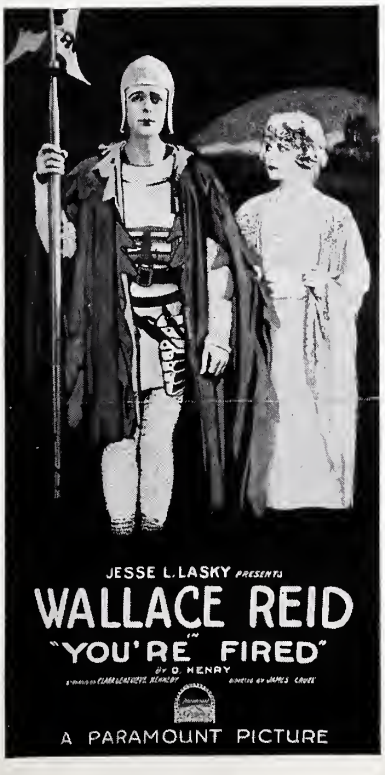
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Three Sheet

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in
"You're Fired!"

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BUT HOW?
POSTERS

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3—Sheets
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Everywhere
That's the way to turn 'em away—Every Show.



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Roping Her Romeo
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That Night
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The Kitchen Lady
His Hidden Purpose
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It Pays to Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops the Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
Never Too Old
Rip & Stitch, Tailors
East Lynne With Variations
The Village Smithy
Reilly's Wash Day
The Foolish Age
The Little Widow

Paramount-Arbuckle Comedies

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A Reckless Hero
The Rough House
His Wedding Night
Oh, Doctor!
Fatty in Coney Island
A County Hero
Out West
The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out
Love

Paramount-Drew Comedies

Romance and Rings
Once a Mason
The Amateur Liar

Paramount-Flagg Comedies

Hick Manhattan
Romance and Brass Tacks
Tell That to the Marines
Independence, B'Gosh
Beresford of the Baboons
Perfectly Fiendish Flanagan, or the Hart of the Dreadful West
Impropaganda
One Every Minute
The Last Bottle

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 16

An Innocent Adventuress

Scheduled Release Date: **8 Jun 1919**



Jesse L. Lasky presents

Vivian Martin

in

"An Innocent Adventuress"

By Clara Genevieve Kennedy Directed by Robert G. Vignola

A Paramount Picture

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General.*
NEW YORK
ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for?

A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?

A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?

A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories?

A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat. form.

Q. Have you any cuts in which an illustration and a story are combined?

A. Yes. See the "story mat." shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?

A. A mat. is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?

A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats. to newspapers?

A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"

A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"

A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?

A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?

A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?

A. At your Exchange.

Q. When do I get accessories at your New York office?

A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?

A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor.

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION

AD CUTS and MATS

Chats With Exhibitors on Vivian Martin and Her New Photoplay "An Innocent Adventuress"

ADMITTED by press and public to be one of the most talented and popular screen stars in the country. Vivian Martin is an attraction whose vogue is rapidly increasing. Exhibitors who have displayed her recent Paramount successes will be eager to show "An Innocent Adventuress", her latest starring vehicle, which is said to be perhaps the best photoplay in which she has been seen this season.

Vivian Martin, Star

VIVIAN MARTIN is one of the most charming of Paramount stars whose popularity has won for her an enormous army of admirers. She is unequalled in her particular field—that of the portrayal of young girl types of an unsophisticated and lovable character. She is indisputably one of the best of the screen's drawing cards, because her appeal is to all classes. She has been peculiarly successful in the presentation of her characterizations, in all of which her genius and artistry have been evidenced with excellent results. Her admirers will be delighted with her work in "An Innocent Adventuress," for its story is dramatic, and its situations have distinct heart appeal. Comedy, pathos, drama, are all welded into a stirring and timely story, and in it Miss Martin is as charming and attractive as ever.

Clara G. Kennedy, Author

CLARA G. KENNEDY, besides creating and developing the original story which this production vividly potrays on the screen, also adapted the idea for the screen. Her continuity is clear and detailed and this is an excellent example of the skill and artistic talent which characterize Miss Kennedy's work.

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An Excellent Story

LINDY, who has been brought up never to commit a wrong, out of sympathy for Jim Bates, a poor man out of work, holds up a letter which the postman has asked her to deliver to Mrs. Bates from Mrs. Cribbley, his landlady, thinking it is an order for the Bates family to vacate the house. The next day, she thinks she is a felon and goes to get the letter to deliver it, but finds her dog has torn it to scraps. Mrs. Cribbley's home is robbed by Brogan, a crook who is trying to persuade Dick Ross, Mrs. Cribbley's secretary, to join him again, as they used to be pals, and Lindy, overhearing Mrs. Cribbley tell Dick to "get that thief," thinks she is referring to her. Mrs. Cribbley suspects "Chilowee Bill", a tramp. Lindy meets him and confides in him and they promise to be pals. Dick, looking for the tramp, finds a letter from Bill to Lindy wherein he tells her not to "git run in," and Dick goes to the girl, and mentioning "the letter" she misunderstands him and admits she is guilty. Dick, thinking she is a thief, himself goes back to "the game," and starts for Hidden Springs to join Brogan. Lindy leaves in search of Bill but finds him gone. Dick sees her and offers to take her to Hidden Springs, a place of safety. She goes with him. Brogan offers to take the girl into their "business" and she thinks he is offering her an honest job and accepts. Dick realizes that Lindy is stainless and asks her forgiveness and vows to go straight. Meantime, Bill, the tramp has already robbed Meekton and Brogan, who believes he has been double crossed, publicly accuses Dick and Lindy of being the thieves. Bill, in hiding, sees his little pal's danger, confesses and turns over Meekton's money. Meekton lets him go free. Brogan accuses Bill of being hired by Dick and Bill knocks Brogan out with one blow and bending over him, pulls from his pocket Mrs. Cribbley's jewels. Dick takes Lindy back home. They put the scraps of the Cribbley letter together and find it harmless. Dick and Lindy look at each other with a smile of understanding.

Robert Vignola, Director

ROBERT VIGNOLA directed "An Innocent Adventuress." Mr. Vignola has directed some of the most prominent Paramount stars. The high quality of his work is apparent in his latest production.

Capable Support

AN excellent supporting cast has been provided for this picture. Heading the list is Lloyd Hughes, a new Paramount player, Edythe Chapman, Gertrude Norman, Jane Wolff, Tom D. Bates, Hal Clements, James Farley and Spottiswoode Aitken round out the cast.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



VIVIAN MARTIN *in* "An Innocent Adventuress"

A Paramount Picture



VIVIAN MARTIN *in* "An Innocent Adventuress"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8990, illustrated on Page 2 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8993, illustrated on Page 2 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Versatile VIVIAN MARTIN

Popular Paramount Star in

"AN INNOCENT ADVENTURESS"

Interviewer Finds Her to Resemble Dainty Sunday School Girl During Filming of Her Latest Photoplay * * * Actress Forgets Self While Enacting Her Various Roles.



A SWEET, innocent-looking little girl who appeared to be about sixteen years old, walked on to the set where I was waiting to see Miss Vivian Martin. Someone had told me she was working on that set so I had sat down to await her arrival. This girl particularly attracted my attention. She was such a sweet little thing and wore such a dainty little frock. She looked so young, so tender and unsophisticated.

I had begun to wonder if she was not some dainty Sunday School girl who had come out to look over the big studio, when to my surprise an important looking personage whom I took to be the director, approached her and addressed her as "Miss Martin."

Truly, this couldn't be the Vivian Martin that I had read about—that I had seen so frequently in the films. I couldn't believe my ears. I had expected to see in her a buoyant, sparkling personality, laughing and talking with everybody. It was with a shade of disappointment that I approached this demure-looking little Miss and addressed her, "Are you Miss Martin?" and introduced myself.

It was as if a spell had been lifted from her. Her manner immediately changed. Instead of the quiet, serious maid, she at once became a cordial, smiling, full-grown young woman with a wonderfully magnetic personality. She greeted me effusively and we sat down and began our conversation. My disappointment was immediately transformed to admiration and pleasure as I perceived her new manner. I wondered at her remarkable versatility.

After talking about everything under the sun from religion to the Bolsheviki, she discussing each topic with remarkable intelligence, I finally popped the question that was uppermost in my mind.

"Pardon me, Miss Martin," I asked, "but why do you walk around looking like an innocent, babyish girl, concealing your real self—your own radiant personality?"

"Because," said she, "don't you see, I am playing that kind of a part in my picture."

"But," I remonstrated, "You were hidden under that camouflage of mannerisms every minute of the time after you had arrived on the set before I met you this morning, and not a single scene have you yet enacted."

"But I try to be the character I am seeking to portray," she explained, "and act like the character all the time the picture is under production. I don't act just while the camera is grinding. I try to act all the time. You've heard people remark about an actress: 'Oh, I like her because she is so natural; her acting is so natural—just as if she really were that character herself!'

"So have I heard them talk and therefore it is for naturalness that I strive; the ability to look, to appear, to really be, during the making of a picture, the character I portray. Accordingly, I cultivate her disposition, her temperament, her mannerisms.

"I strive for naturalness all the time I am under that character's outward make-up so that when the camera does grind, I will feel natural; I will naturally act that character's actions and feel the same emotions as she. I don't go on the set, go through a scene as a prim, little country girl, then as soon as the camera stops grinding, relax and become Vivian Martin again.

"No. not that. While this picture is being produced I am 'Lindy'—that is the name of the girl I portray—and 'Lindy' I will be every moment I can while I am at the studio, whether I am before the camera or not. I'll say good-bye to Vivian Martin at the same moment you do and then I'll be 'Lindy' again."

She had aroused my interest in "Lindy" by this time and I persuaded her to tell me the story of this little girl whose life, in all its realities, she was leading. It is a fascinating and wonderful story and I am sure that everyone will want to see it when it is shown on the screen. It is entitled "An Innocent Adventuress", and promises to be one of the little star's best.

Finally, I arose and said goodbye to Miss Martin and walked away. Just before stepping off the big stage, I couldn't resist the temptation to turn and steal one more look at her, but no longer was it Vivian that I saw. I looked upon a demure, innocent, shy, dreamy little girl. I gazed upon "Lindy."

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

8997



VIVIAN MARTIN
in "An Innocent Adventuress"
A Paramount Picture

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8997, illustrated on Page 4 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

8999



VIVIAN MARTIN
in "An Innocent Adventuress"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8999, illustrated on Page 4 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

8994



VIVIAN MARTIN in "An Innocent Adventuress"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8994, illustrated on Page 4 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

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Cast and Story of "AN INNOCENT ADVENTURESS"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Vivian Martin's Latest Photoplay

A Paramount Picture

Dainty Vivian Martin Has Delightful Little Girl's Role in Her Latest Picture, "An Innocent Adventuress"

New Paramount Photoplay has Dramatic Theme and is Filled With Exceptionally Strong and Appealing Situations—Supporting Players Excellent

LINDY, a sweet little girl who has been reared by her "Aunt Heppy" like the proverbial lily, on her way over to visit the Bates family, is asked by the postman to deliver a letter to them, which is from Mrs. Cribbley, an old woman who owns half the town and is Bates' landlady. Mrs. Bates tells Lindy that Jim is out of work and at any moment she expects a letter from Mrs. Cribbley ordering them out of the house, as the rent is overdue. Lindy, out of sympathy for Bates, decides not to deliver the letter until Jim Bates gets work.

The next day the postman tells Lindy about a crook being jailed as a felon for robbing the mails. The fear that she has committed a crime in holding up Mrs. Cribbley's letter takes a strong hold on innocent Lindy and she goes to get the letter to deliver it immediately, but finds her dog has chewed it into scraps.

Mrs. Cribbley has hired for her secretary, Dick Ross, a boy from the city who was once a thief but is trying now to go straight. Brogan, his old teacher and partner in crime, comes to the small town and tries to induce Dick to go back to "the game", but Dick refuses. He has seen Lindy and her simple innocence and sweetness has inspired him to live a clean and honest life. Brogan, disgusted with Dick, robs the Cribbley home himself. Mrs. Cribbley suspects a tramp, Chilowee Bill, of having done the deed and gives instructions to Dick and the sheriff to find him. It is just at this point that Lindy, obsessed by fear, comes to confess her "crime" to Mrs. Cribbley. When she gets in the hall, however, she hears Mrs. Cribbley say "Get that thief", and not having heard of the robbery, thinks Mrs. Cribbley is referring to her. In fright she flees across the pasture and runs across Chilowee Bill, the tramp. They get acquainted, and Bill tells her that the law is after him. She thinks she sees in his case, one identical with hers and a mutual sympathy grows up between them. They promise to be pals and help each other in any emergency, then they part.

The sheriff and Dick come to Bill's shack searching for him. He eludes them. On the table Dick finds a note which Bill has left for Lindy which ends with the words, "Don't get run in kiddo". Dick looks up the girl whose name is on the envelope and finds it to be Lindy. He asks her about "that letter", and she thinking he is referring to the one she held up, says she is guilty. This is a thunderbolt to Dick, and now having no incentive to go straight, and thinking that the only girl in the world is also a thief, starts for Hidden Springs to join Brogan. Lindy, overcome by fear, also packs up and leaves for Bill's shack, but finds him gone. Dick encounters her and offers to take her to Hidden Springs to safety.

Arriving there, Brogan wants to make the girl an accomplice and she misunderstands him, thinking he wants to give her an honest job, and accepts his proposition to "enter their business." Brogan has planned that Dick shall rob a Mr. Meekton at Hidden Springs. Meantime, Bill arrives there and robs Meekton himself, but circumstances prevents him from escaping from the grounds, so he stays in hiding.

Dick and Lindy go out on the grounds and Dick starts to climb up to Meekton's window to get the job over with. Lindy is bewildered by what he is doing, and asks him why he doesn't go up the staircase if he wants to see Mr. Meekton. Dick now realizes that Lindy is innocent. He tells her he is a thief. Meantime Meekton has discovered his loss and turns in an alarm. Brogan is the first to hear of it and goes to Dick and Lindy and demands his share of the loot. When Dick denies having robbed Meekton, Brogan thinks he is double-crossing, and before the gathering crowd of hotel guests, angrily points to Dick and Lindy as the thieves. Bill, the tramp, who is still in hiding, sees his little pal's danger and comes to help her. He confesses that he stole the money, and returns it to Meekton, who is so impressed at Bill's noble sacrifice, that he lets Bill go free. Brogan accuses Bill of being hired by Dick to do the job, whereupon Bill knocks Brogan out with one blow. Earlier in the evening he has overheard Brogan and his accomplice talking about the Cribbley job, and he now stoops over Brogan and pulls from his pocket, the Cribbley jewels, thus proving Brogan's guilt.

Brogan awakes and finds himself in the clutch of the law. Bill goes free. Dick takes Lindy home, and on the way, passing Bates' house, Lindy tells Dick about her crime of holding up the mails and shows him the scraps of the letter. Dick, as Mrs. Cribbley's secretary, smiles as he remembers having himself written that letter, and pieces the scraps together and shows the letter to Lindy. This merely urged Bates to return the garden hose he had borrowed. Lindy now realizes the harmlessness of what she did and is happy again.

"An Innocent Adventuress"

THE CAST.

Lindy	VIVIAN MARTIN
Dick Ross	Lloyd Hughes
Aunt Heppy	Edythe Chapman
Mrs. Cribbley	Gertrude Norman
Mrs. Bates	Jane Wolff
"Chilowee Bill"	Tom D. Bates
"Doc" Brogan	Hal Clements
Brogan's accomplice	James Farley
Meekton	Spottiswoode Aitken

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable for use with any of her pictures.



VIVIAN MARTIN in "An Innocent Adventuress"

A Paramount Picture

8998



VIVIAN MARTIN
in "An Innocent Adventuress"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8991, illustrated on Page 6 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8998, illustrated on page 6 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

Exclusive Stories
For Photoplay Editor
From.....Theatre

THE third of the "Out of the Inkwell" cartoons, a film novelty which has created a big sensation, is one of the highly interesting features of a recent release of the Paramount-Bray Pictograph. The incongruities of a life dominated by the mastery of the artist's pen are pictured in a most amusing fashion.

* * *

In her new Paramount picture, "The Lady of Red Butte," Dorothy Dalton, the Thomas H. Ince star, returns to the type of character in which she excelled early in her career as a Paramount star. The role is not unlike that she played in "Flare-Up Sal."

* * *

Lila Lee, on location at Truckee, Cal., working on Paramount's "A Daughter of the Wolf," declared she had the time of her life. Truckee was in the throes of a deep snow storm, and Miss Lee, who hasn't seen any snow for a long while, enjoyed it hugely.

* * *

If any vehicle afforded Charles Ray, Thomas H. Ince's clever star in Paramount pictures, has been more fitted to run smoothly than "Greased Lightning," it would be hard to discover it, acording to the producers. "Greased Lightning," incidentally, happens to be the name of the vehicle, Charlie constructs and calls a "racer."

* * *

Elsie Ferguson's newest, and what is conceded by many to be her best Artcraft picture, "Eyes of the Soul," is undoubtedly the most notable work of Eve Unsell, the well known writer of many Paramount-Artcraft scenarios. Miss Unsell adapted "Eyes of the Soul" from George Weston's, "Salt of the Earth" and her work on this picture has excited considerable praise in and out of the industry.

Miss Unsell has been writing for the Famous Players-Lasky Corporation for some time and her scripts have met with consistent success. Among her more recent scenarios are "The Test of Honor," John Barrymore's newest picture which met with such universal praise, "Three Men and a Girl," Marguerite Clark's recent Paramount picture as well as several other Elsie Ferguson vehicles for Artcraft release.

Exclusive Stories
For Photoplay Editor
From.....Theatre

PROBABLY no article published in a current periodical in months has attracted more attention than has "Spineless Leagues and Faceless Nations," by Gerald Stanley Lee in the Saturday Evening Post of March 22, with its introspective analysis of the political and social conditions which now confronts civilization. Moreover, the article is one of the greatest tributes to the motion picture ever written and merits thoughtful reading by everyone interested in the industry.

"The League of Nations is going to take its cue from the moving picture," writes Mr. Lee. "It is going to be adopted by the League of Nations as having the psychological qualities of all power in getting nations to act together. Already we see it coming before our eyes. Already we are not only doing our national thinking in people; we are already thinking nationally in pictures; and we are not only thinking nationally in pictures, but the pictures are moving.

"With the moving picture a hundred million people can look forty million people in the eye. They watch each other living in each other's dooryards across the sea."

The last paragraph quoted suggests the singular coincidence that the same issue contains one of the national advertisements of the Famous Players-Lasky Corporation, captioned "The Curtain of Life," in the text of which are these significant sentences: "The screen draws back the curtain of life, unveiling the thoughts, loves, passions and ideals of humanity," and "Every man and woman, high or low, rich and poor, can sometimes find the very features of his own character."

* * *

About the busiest young person on the Lasky lot these days is Wanda Hawley who plays the lead in "You're Fired," a new Paramount picture with Wallace Reid as star. Miss Hawley will also be seen as leading woman for Robert Warwick in "Secret Service," a Paramount-Artcraft special, and she appears in the prologue of another special "Told in the Hills." Also she will probably support Mr. Reid in his next picture. Which proves how versatile and popular she really is.

Exclusive Stories
For Photoplay Editor
From.....Theatre

A WEALTH of screen entertainment is provided in a recent Paramount-Bray Pictograph, which contains three of the most novel subjects seen in some time. The first feature is called "Fun in Feet," and is an amusing picturization of how easy it is to read characters in the feet as well as in the hands, head or face.

The senic feature carries one through some of the most beautiful sections of the State of Oregon, and depicts the grandeur and beauty of the mountains and rivers. Mount Jefferson, the highest peak in Oregon, and other majestic mountins of rock and snow are pictured in a manner to thrill and delight the spectator. The great Multonomah Falls, Columbia River, one of the great scenic waterways of the world, and other beautiful scenery have been faithfully mirrored by the camera.

* * *

Bobby Bumps is again seen in a Bray cartoon by Earl Hurd. The subject is "Bobby Bumps' Lucky Day." Bobby's adventures in this cartoon are, as usual, indescribably funny.

* * *

Charles E. Whittaker, who has been responsible for the original stories for the adaptations of many Paramount and Artcraft pictures, is the author and Edward Jose was the director of "Fires of Faith," the big special production made by the Famous Players-Lasky in co-operation with the Salvation Army, which has scored such a hit in New York. Beulah Marie Dix prepared the scenario.

The story of the Salvation Army in peace is scarcely less thrilling and inspiring than the story of the Salvation Army in war, and both of these phases have been covered by the author. Enthusiastically sharing in the belief that the public should be given an opportunity to know more of the Salvation Army's actual operations and affairs, Commander Evangeline Booth herself carefully read and approved Mr. Whittaker's script and consented to appear in the picture in authentic scenes showing the Army's activities.

* * *

"The Law of Men," Enid Bennett's new Paramount picture, was written by John Lynch, yet Lynch Law is not its theme.....Officer, tell a cop to call a policeman!



8992

VIVIAN MARTIN in "An Innocent Adventuress"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8992, illustrated on Page 8 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

8995



VIVIAN MARTIN
in "An Innocent Adventuress"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8995, illustrated on Page 8 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

8996



VIVIAN MARTIN
in "An Innocent Adventuress"
A Paramount Picture

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8996, illustrated on Page 8 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



SHE tried to help a friend by holding the letter that contained the dispossess notice that was going to him.

Then her pet pup found it and chewed it up! What's a girl to do but go to jail for stealing mail? Well, she might steal a **male!** That's what Vivian Martin does in "An Innocent Adventuress." It's a dandy picture!

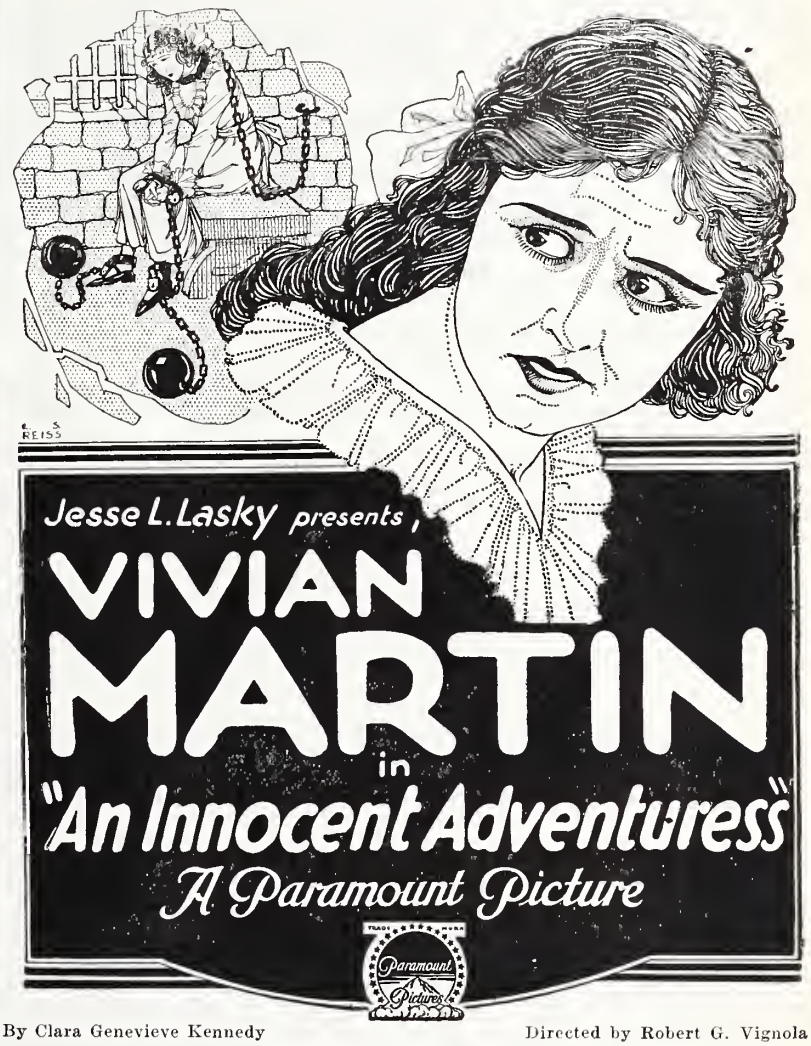
"Hearts and Flowers"

Paramount-Mack Sennett Comedy

Paramount-Bray Pictograph

ORPHEUM

METROPOLITAN



By Clara Genevieve Kennedy

Directed by Robert G. Vignola

SHE thought that she was a thief and that jail stared her in the face for stealing Government mail.

Everything seemed as black as ink until she suddenly woke up to the fact that she had stolen nothing but the heart of a **male.**

Her only "judge" was the parson who pronounced sentence of "Life Imprisonment."

Added Attractions

"Fatty" Arbuckle in "A Desert Hero"

Paramount-Bray Pictograph *Latest News Weeklies*



SPECIAL EXPLOITATION IDEAS FOR "SECRET SERVICE"

A Paramount Artcraft Special

READ WHAT THESE G. A. R. OFFICIALS THINK OF "SECRET SERVICE" THEY OUGHT TO KNOW!!

They *ought* to know and they *do* know! The two letters printed below are endorsements as safe as "sterling." Make use of them by showing them to the local representatives of the G. A. R. in your city or town. They too will be only too glad to give "Secret Service" their endorsement. Use their opinions in your newspaper advertising and lobby display.

Give a special showing for G. A. R. men and other prominent personages in your locality. This sort of exploitation coupled with these letters will get you real space in the newspapers. Don't miss out on this. Read those letters and then get busy telephoning local headquarters of the G. A. R.

Try a G. A. R. night. Make it a gala occasion for every G. A. R. man in your locality. And nights for veterans of the Spanish War and the World War are publicity schemes that will get the picture and your theatre talked about.

Any other patriotic societies will be only too glad to give you all assistance in making the exhibition of "Secret Service" a notable one.

DAHLGREN-POWELL POST No. 113

Department of New York, G.A.R.

New York, June 7th, 1919.

Mr. Adolph Zukor, Pres.,
Famous Players-Lasky Corporation,
New York City.

Dear Mr. Zukor:—

A private showing of your great picture, "Secret Service," two days ago has convinced me that this photoplay needs no criticism from the G. A. R. The battle scenes, costumes, river views of old-time steamboats, Libby prison reproductions and indeed the entire atmosphere of this special production is amazingly realistic.

Your new policy of requesting veterans of the Grand Army of the Republic to criticize large-scale pictures of the Civil War is a splendid plan. Only in this way will the American public learn to appreciate the value of true reproductions of historic scenes and settings; only through the offices of those who actually took part in the national struggle can the present generation become properly educated in this most vital epoch. Every G. A. R. veteran throughout the country should see such Civil War pictures as "Secret Service," both for their own entertainment in viewing a masterpiece and for the purpose of sending their criticisms to your office that the G. A. R. may thus perform its most important function of stimulating national education and patriotism.

In closing let me say that seldom has a story stirred me to such an extent. "Secret Service" brings back all the mystery, the chivalry, the romance, the gallantry of those red-blooded days —features of warfare which have been sadly lacking in these days of trenches, and poison gas, and long range barrage. It is a credit to those G. A. R. men who helped in its production. Congratulations.

Sincerely,

MATTHEW B. BRENNAN,
Commander.

STATE OF NEW YORK

New York State Soliders' and Sailors Home

June 7, 1919.

Mr. Adolph Zukor,
President of the Famous Players-Lasky Corporation,
485 Fifth Avenue, New York City.

My Dear Sir:—

Having been invited with a number of representative members of the Grand Army of the Republic to view the Photo Play called "Secret Service," one of your Civil War productions, I feel it my duty to say to you that I consider it as a great education of the now new generation coming in after the close of the World War.

I consider the "Secret Service" Photoplay to be as near perfection as any representation of costumes and scenery could be produced after such a lapse of time.

I would advise all Grand Army men to see "Secret Service" and write to Mr. Zukor giving their views of the play.

Very truly yours,
JAMES R. SILLIMAN,
President Board of Trustees.

Note.—The writer of this letter is not only president of the State Home but is also treasurer of the Memorial Committee of the Grand Army of the Republic, headquarters City Hall, New York City.

HERE'S ANOTHER WAY T

The three column and two colun
FREE TO YOU--get them from yo
to the photoplay editors of you
excelled publicity for the attra

FAMOUS PLAY REACHES SC



WILLIAM GILLETTE'S "Secret Service," which the famous actor wrote for himself, is undoul
most successful American plays ever written, judged by the standards of craftsmanship and
only the critics have praised it, but the public has put its unqualified approval upon it. Now th
screened as a Paramount-Artcraft Special, with Captain Robert Warwick, recently of the A. E. I
role. Wanda Hawley is the fair daughter of the Confederacy. At Captain Warwick's left is Tl
one of the best loved screen character men.

Don't Delay **D**

GET EXTRA PUBLICITY !

story-mats reproduced below are exchange now and send them newspapers--this provides un- ion, the star, and your theatre.

EN

With One Hand Tied—and His Right One, at That!



WHAT an adaptable creature man is! He is usually right handed, but if anything happens to his favorite arm he manages to get along with his left hand, which he terms his "southpaw." Notice Robert Warwick, for example, in the above picture. He can telegraph a message or hold hands with pretty Wanda Hawley as though nothing were the matter. Something is the matter, but Warwick is on "Secret Service," the Paramount-Artcraft special version of William Gillette's famous play by that name, so he can't tell.



one of the
ularity. Not
ty has been
the leading
ore Roberts,

lt Now **To-day**

Exhibitors! Get In On This!



TREMENDOUSLY live tie-up—100% effective exploitation that **costs you nothing.**

THE FAMOUS PLAYERS-LASKY CORPORATION'S unsurpassed picturization of William Gillette's greatest stage success, **"SECRET SERVICE,"** inspired it!

It is a song—a ballad of lingering sweetness—that will be on everybody's lips in flash time because it has that rare "catching" quality—

Its title is **"Secret Service"**—the same as the **Paramount-Artcraft Special** of the same name, directed by Hugh Ford and played by a splendid cast including Major Robert Warwick, Wanda Hawley, Theodore Roberts, Irving Cummings, Edyth Chapman, and Raymond Hatton—

Do you get the idea now? Do you realize what it means to you to tie-up with it?

The minute you have booked **"Secret Service"** to play your theatre go to it. Here's the way to do it:—

Get in touch immediately with your local music dealers and get them to make a special window display of the song and permit you to exhibit stills of the picture and announcement cards. Reciprocate by posting copies of the song in your lobby—

Wire or write to Jerome H. Remick & Co., 219 West 46th Street, New York City, state the number of pieces in your orchestra and ask for free orchestrations, free slides, and free throw-aways of the chorus—

When the song is played at your showing of **"Secret Service"** throw the slide on the screen, pass the throw-aways among your audience, and invite them to join in the singing. If you need inspiration ask Jerome H. Remick & Co. to send you professional singers—

Work this tie-up in a showman's way and you'll find it pays. And what's more: **it costs you nothing!**

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

THURS., FRI., SAT. & SUN.

COLISEUM

MATINEE 1-3-5
EVENING 5-7

Jesse L. Lasky presents

VIVIAN MARTIN



in

"An Innocent Adventuress"

A Paramount Picture

By Clara Genevieve Kennedy
Directed by Robert C. Vignola

YOU know how it is: you try to do something for a friend and —— Bang! Everything comes tumbling down around your own head!

That's how it happens in "An Innocent Adverturess." It's the most "life-like" picture you ever saw. It'll make you laugh a hundred times at similar past adventures in your own life. Come, won't you?

TRADE MARK

Paramount Pictures

MR. & MRS. SYDNEY DREW
IN
"SQUARED"
A PARAMOUNT-DREW COMEDY

Advance Press Stories of "An Innocent Adventuress"

To be Sent to the Newspapers Immediately Prior to and During the Display of Vivian Martin's Latest Photoplay

A Paramount Picture

VIVIAN MARTIN A FORCE FOR GOOD IN HER NEW PICTURE

Paramount Star Has Dramatic Role in "An Innocent Adventuress"

A NEW Paramount picture in which that delightful and popular little star, Vivian Martin, plays the leading role, "An Innocent Adventuress," will be shown for the first time at the ..... theatre beginning next .....

The picture shows how the innocence of a little girl can sometimes become a great and powerful force for good and cause the regeneration of a man. In this instance the man was a mere boy who had once been a thief, but who now is trying to live up to the higher ideals of life—honesty, truth and faithfulness. A queer turn of circumstances causes the boy to think the girl a thief and, thus deprived of this inspiration, which had kept him from joining his pals, he now goes back to the old "game."

How he discovers that the girl's character is stainless and again starts on the straight road with a firmer step than ever is brought out in a highly interesting plot. Robert Vignola directed the picture and Clara G. Kennedy wrote both the original story and the scenario. The picture, it is believed, is one of the most successful efforts of her career and is expected to add greatly to her already enviable popularity, if that be possible, among screen patrons.

Frank E. Garbutt was the cameraman and the supporting cast includes such well known Paramount and Artcraft players as Lloyd Hughes, Edythe Chapman, Gertrude Norman, Jane Wolff, Tom D. Bates, Hal Clements, James Farley and Spottiswoode Aitken.

LLOYD HUGHES NEW MARTIN LEADING MAN AN INCE "DISCOVERY"

Capable Actor Supports Vivian Martin in "An Innocent Adventuress"

IN "An Innocent Adventuress," a Paramount picture starring Vivian Martin, which will be shown at the .....theatre next ....., Lloyd Hughes, a recent addition to the galaxy of Paramount players, plays the leading male support to the star.

His work in this picture, in which he portrays the role of Dick Ross, a boy whose regeneration is brought about by the love of a sweet and innocent little girl, just as he is about to give in to the call of the old "game" and again become a thief, is said to be an artistic achievment.

His splendid dramatic talent was evidenced in "The Haunted Bedroom," a recent Thomas H. Ince photoplay starring Enid Bennett, in which Mr. Hughes made his debut with Paramount as a junvenile leading man.

He was virtually discovered by Thomas H. Ince, who happened to see some of his work in the projection room and noted therein great possibilities. He wouldn't rest until Mr. Hughes was found and given a part. His performances in these two pictures promise a brilliant career for this young and talented actor.

This picture was made under the direction of Robert G. Vignola and photographed by Frank E. Garbutt, one of the best known camera artists. B. P. Carlberk was Mr. Vignola's assistant.

Among others in the supporting cast are Edythe Chapman, Gertrude Norman, Jane Wolff, Tom D. Bates, Hal Clements, James Farley and Spottiswoode Aitken.

VIVIAN MARTIN'S NEW PHOTOPLAY FINE PRODUCTION

Unusual Situations Developed in Film "An Innocent Adventuress"

IN "An Innocent Adventuress," a Paramount picture directed by Robert Vignola which will be presented at the .....theatre next ....., it is said that Vivian Martin scores an artistic triumph in her characterization of 'Lindy," a sweet, unsophisticated little girl who has been brought up never to commit a wrong or tell a lie. It is a delightful role and is handled by Miss Martin in a charming and artistic manner.

This girl was so innocent and unacquainted with the paths of crime that she thought that she had committed a felony when she merely held up a letter from a domineering landlady, addressed to a poor family across the street who were in desperate straits and which she was certain was an order for the family to vacate the premises.

A delightful romance is woven into the story and also a strong dramatic situation which shows how the simple innocence of this little girl results in the regeneration of a young man who had once been a thief and who was about to yield again to temptation and pursue the forbidden paths of crime.

Frank E. Garbutt is responsible for the excellent photography and an all star supporting cast, including Lloyd Hughes, Edythe Chapman, Gertrude Norman, Jane Wolff, Tom D. Bates, Hal Clements, James Farley and Spottiswoode Aitken, render a splendid performance in their various characterizations.

VIVIAN MARTIN HAS NEW LEADING MAN

Lloyd Hughes Supports Star in "An Innocent Adventuress"

LLOYD HUGHES, the clever juvenile actor recently "discovered" by Thomas H. Ince, noted producer, plays the leading male role in Vivian Martin's new Paramount starring vehicle, "An Innocent Adventuress," which comes to the .....theatre next ..... His work was said to be excellent in "The Haunted Bedroom," the picture in which he made his debut as a Paramount leading man, a production starring Enid Bennett. A brilliant career is expected for Mr. Hughes.

Miss Martin's support in this wholesome picture is quite adequate. Spottiswoode Aitken, Edythe Chapman and Jane Wolff, all prominent players, have excellent roles.

Miss Martin's Vacation

VIVIAN MARTIN, dainty Paramount star took a short vacation just before starting her new Paramount picture, "An Innocent Adventuress," which will be shown at the .....theatre next ..... The picture is said to be a "corker." Whether the vacation had anything to do with the merits of the photoplay we'll have to leave to you to decide.

Photoplay Makes Hit

CLARA G. KENNEDY, talented Paramount scenario writer and sister of Edith Kennedy, also on the Paramount staff, wrote both the original story and scenario for Vivian Martin's new Paramount picture, "An Innocent Adventuress," which is on view at the .....theatre this week. The photoplay scored a veritable triumph. Lloyd Hughes heads a splendid supporting cast.

TEDDY HAS A RIVAL! TOGO NEW DOG ACTOR

Smart Canine in Vivian Martin's "An Innocent Adventuress"

MACK SENNETT'S clever canine, Teddy, who has often been referred to as "the dog with the human brain," is said to have a new rival. The new actor's name is "Togo," and he takes a prominent part in "An Innocent Adventuress," a new Paramount picture starring Vivian Martin, which will be shown at the.....theatre next .....

It is said that some of the feats performed by this dog are remarkable and he displays almost human intelligence. The director merely pantomined the part that he intended for the dog to act out, and without a moment's hesitation the animal went through the scene exactly as the director rehearsed him. "Teddy" will have to look to his laurels.

Miss Martin's role in this photoplay is one of the best in which she has been seen. She is excellently supported, Lloyd Hughes heading a splendid supporting cast including Spottiswoode Aitken, Hal Clements, Tom D. Bates, Jane Wolff and Edythe Chapman.

Vignola, Noted Director

ROBERT G. VIGNOLA directed "An Innocent Adventuress," Vivian Martin's new photoplay which is the bill at ..... theatre this week with that enthusiasm and knowledge of his profession that is based on years of actual experience. Mr. Vignola has served both as actor and director and his experience in the former branch thoroughly fits him for the latter work. His knowledge of dramatic and comedy values is apparent in every foot of the film and the picture as a whole speaks well for Mr. Vignola's reputation as one of the foremost motion picture directors of the country.

VIVIAN MARTIN'S NEW PICTURE IS HER BEST

Star Has Delightful Part in "An Innocent Adventuress"

VIVIAN MARTIN'S new photoplay "An Innocent Adventuress," is said to be one of the best, if not the best story ever provided for that dainty and popular Paramount star, and she has taken full advantage of this fact to make it one of the best pictures she has ever appeared in. Clara G. Kennedy conceived the story and the support headed by Lloyd Hughes is eminently satisfactory. Theodore Roberts, Edythe Chapman, Jane Wolff and Spottiswoode Aitken are in the cast.

The rather unique role of "Chilowee Bill," a good-hearted hobo—a role that always finds sympathy with an audience—is ably portrayed by Tom D. Bates, pioneer character man, with a long record of stage and screen experience to his credit. This part supplies a hilarous comedy vein to the picture and is said to be quite a feature of the production.

Edythe Chapman Capable

EDYTHE CHAPMAN, who plays the role of Aunt Heppy in a new Vivian Martin Paramount, entitled "An Innocent Adventuress" at the .....theatre this week, is one of the best known character women on the screen. Probably her most notable work was in the role of "Aunt Polly" in "Tom Sawyer." She also appears as Mrs. Booth in "Fires of Faith."

Bates Famous Player

Tom D. Bates who plays a tramp role in support of Vivian Martin in "An Innocent Adventuress' at the .....theatre this week, is a veteran actor well known on the Pacific Coast where he toured for years in Charles Kenmore Ulrich's Chinese play, "A Celestial Maiden," as head of his own repertoire company.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!
Get it from your exchange and send it to the photoplay editors of your newspapers.

What Does the Doll's Face Register?



HATRED? Fear? Amazement? It's all in the way you look at it, for Vivian Martin's doll, in her expressions, follows this new school of acting where everything is left to the imagination of her audience. Our office boy claims she is trying to look like a baseball, while the janitor insists she is trying to look like the office boy; a sentimental stenog sees Love clearly portrayed on the doll's face. There is no mistaking the expression of Vivian, however, in her pose of old-fashioned innocence. In fact, it's a scene from her latest Paramount picture, "The Innocent Adventuress."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "An Innocent Adventuress"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

FILM TRAILERS $3.00 EACH

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

One Sheet .....10 cents each
Three Sheets .....30 cents each
Six Sheets .....60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .....12 cents each

---

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them.

8x10 black and white, 8 in set.....60 cents
11x14 sepia, 8 in set, per set.....60 cents
22x28 sepia, scene or star.....40 cents
22x28 colored photos of women stars....60 cents
22x28 black and white star.....75 cents
8x10 photo of star, can be used for all other productions of this same star, each..10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen, so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper.

Three column layout cut.....35 cents each
One column layout cut.....15 cents each
Two column layout cut.....25 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:

Slides will increase the interest in this production, if you use them in advance of play date.

12 cents each

THUMB NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .....15 cents each
Also line drawings.....20 cents each

Paramount and Artcraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "An Innocent Adventuress"

.....1919

Dear Miss Cartwright:

Do you remember Vivian Martin's charming portrayal in "The Home Town Girl?" Remember how faithful she was to her erring sweetheart? How she saved him from the effects of his own folly and made a man of him? Great picture, eh?

Well, we have another unusually clever Martin photoplay to offer you next ..... It is a picture in which Miss Martin has one of the finest bits of characterization she has ever done. She is a little country girl, who to save a shiftless friend from supposed eviction, withholds a letter from the mails and imaginary fear of the consequences gets her into all sorts of difficulties. The picture is "An Innocent Adventuress" and take it from us, it is one of her best this season.

We might tell you lots about the story--how the little heroine by the mere force of example, prevents her sweetheart from lapsing into the criminal state from which he had emerged, how she finally wins--but what's the use? You're going to see the picture and find out all about it yourself. If you don't, you have yourself to blame for missing something really fine.

Of course, you'll come early. We might have added, often, for you can see this photoplay twice or more with material profit.

Yours sincerely,

Manager.....

Post Cards on "An Innocent Adventuress"

Exhibitors will be wise to mail at least one of these Postals to their patrons

.....1919

Dear Miss Cartwright:

This is to remind you that Vivian Martin, whose picture, "The Home Town Girl", you enjoyed so hugely a few weeks ago, will come to our theatre next ..... in her latest screen triumph, "An Innocent Adventuress", which, we predict, will be voted as one of her best this season.

It is a picture which you will want to see and which our patrons will talk about for weeks. It will please you immensely.

Sincerely yours,

Manager.....

.....1919

Dear Miss Cartwright:

It affords us pleasure to announce that Vivian Martin, the talented and beautiful little Paramount star, will appear at our theatre today (.....) in her latest picture, "An Innocent Adventuress".

We might say a lot about this photoplay, but if we revealed the plot, it might destroy your interest in the production. Rather frank statement, eh? Well, come and see Miss Martin and you will see we are right.

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Order No._____

Play Date	Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet	3 Sheet	6 Sheet	24 Sheet	Roto 1 Sheet	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W.	Single Sepia Scenes or Stars 22x28	Photos of Women Stars in Colors 22x28	Half Set Sepia Scenes 8-11x14 and Lobby Cards	Black and White 8-8x10 and 1 Card	Black and White Star Photos. 22x28	Black and White Star Photos. 8x10	Two Reel Comedies Sepias 6-11x14 & Lobby Card	Each	1 Col.	2 Col.	3 Col.	1 Col.	2 Col.	3 Col.	Circle Star Thumbnail Specify Fine or Coarse Screen	
		.10	.30	.60	1.75	.12	1.60	.40	.60	.60	.60	.75	.10	.50	.12	.15	.25	.35	.25	.40	.90	.15	

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

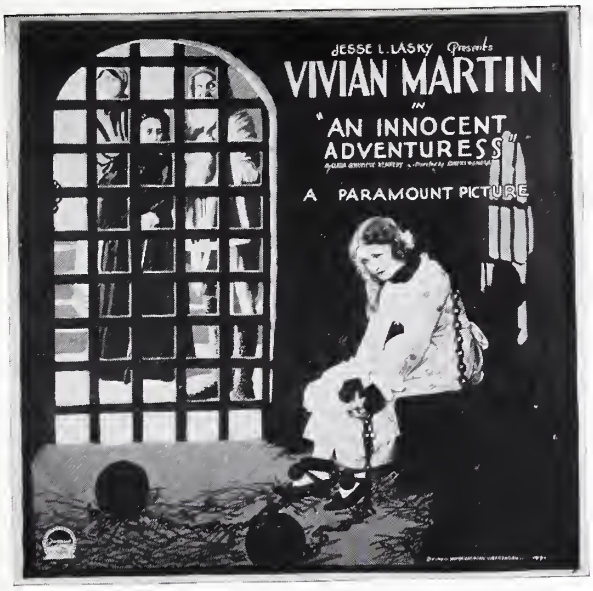
$_____

(Name of Exhibitor)_____

(Address)_____

ADVERTISING POSTERS AND SLIDE

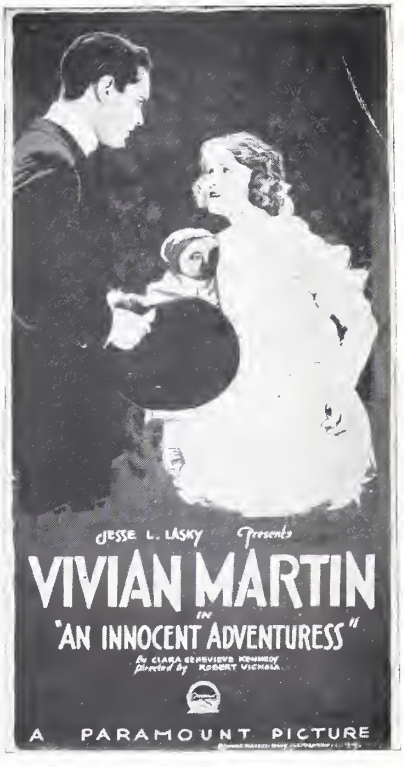
Always Obtainable at Your Exchange



Six Sheet



Three Sheet



Three Sheet

How Will You Advertise

VIVIAN MARTIN

IN

"An Innocent Adventuress"

BIG! BUT HOW?

POSTERS

1-Sheet—3-Sheet—6-Sheet

All Over Town! Everywhere!



One Sheet



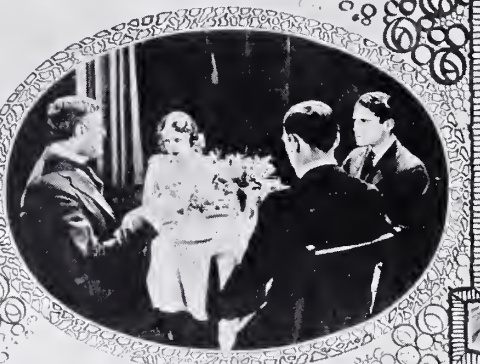
Slide



One Sheet

That's the way to turn 'em away every show

A Paramount Picture



Innocence and the thieves



Jesse L. Lasky
Presents

Vivian Martin

VIVIAN MARTIN

IN

"An Innocent Adventuress"

By
Clara Genevieve Kennedy

Directed by
Robert G. Vignola



"Doc" Brogan and his pal suspect Lindy and Dick of double crossing them



The cutter leaves a farewell note



Drowning misfortunes little 'un.

Printed by
Watercolor Co. N.Y.

© Famous Players Lasky Corp.
1919

Roto One Sheet - - - - - - - - - - - - Price 12 Cents

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 17

Square Deal Sanderson

Scheduled Release Date: **15 Jun 1919**

HELPS THAT REALLY HELP YOU TO PUT OVER

WILLIAM S. HART

in

"Square Deal Sanderson"

By Charles Alden Seltzer in Argosy Scenario by Lambert Hillyer Directed by Lambert Hillyer and William S. Hart
Photographed by Joe August Presented and Supervised by Thomas H. Ince

An ARTCRAFT Picture

Advertising Cuts and Mats

Scene Cuts and Mats

Lithographs

Advance Publicity Stories

Current Publicity Stories

Reviews

Material For Programs

Promotional Ideas

List Of Other Accessories

SPECIAL FEATURES OF THIS BOOK

Advance Publicity That Is Sure To Pack Them In On The Day of Opening

A Startling 3-Column Advertising Cut

A Particularly Good Six-Sheet Poster

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Questions We Are Often Asked

Q. What is this press book for? A. to show you how to make a large profit on the picture it accompanies, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give tion to your advertising space, (b) by con- you space in his reading columns in propor- vincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6, 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean an extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a paper maché mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general pictures.

Q. What do you mean by "for specific pictures?" A. The advance stories, current stories and reviews and reviews that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?" A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes and Live-wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book? A. At your Echange

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to re-forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the ver yquestion that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES — FAMOUS PLAYERS-LASKY CORPORATION — AD CUTS and MATS

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General. NEW YORK

Several Worth While Facts Relating to William S. Hart and His New Artcraft Picture, "Square Deal Sanderson"

THERE is no need of introducing William S. Hart to exhibitors. He is as well known as any many who steps in shoe leather and wherever he is seen in person or on the screen he is welcomed. Why? Because he represents a character of photodramatic work that is unique; because he is making the west of the past a thing of the living present, and because he is human, red-blooded, virile, powerful, convincing, artistic and genuine.

William S. Hart, Star

THERE are many fixed stars in the firmament of Filmland. One of these is William S. Hart. But he is more—he is a star whose brilliancy is of the first order and which never has been dimmed; never will be, while he occupies a place in the galaxy. In "Square Deal Sanderson," Mr. Hart represents once more the living spirit of the far west; the west of gunmen, ranchers, buckaroos, Indians and Mexicans, the west where men shoot quickly and straight; where honesty is the best policy and where its opposite usually means a quick jump into Eternity, where men love with all the strength of their courageous manhood and where honor is above rubies. The picture is said to be one of "Bill" Hart's best, which, any one will admit, is saying a great deal.

Charles A. Seltzer, Author

CHARLES ALDEN SELTZER knows how to write stories that set the blood tingling. His work is full of color, and of the romance of the west. His magazine stories are always popular and "Square Deal Sanderson" is undoubtedly one of his best efforts.

Lambert Hillyer, Scenarist

LAMBERT HILLYER, a technical expert in photoplay work

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Deal Sanderson." Mr. Hillyer is a young man but his knowledge of screen affairs is almost profound. He possesses no small literary skill as well. The combination insures a perfect script in every instance.

A Compelling Story

SQUARE DEAL SANDERSON is on the track of a horsethief out in Arizona. As he comes in sight of the fugitive another pursuer shoots the man in the back and he falls. But the dying culprit shoots his assailant who is in the act of rifling the other's pockets. A letter and a role of bills are found by Sanderson, the former from a sister, apparently, of the fugitive, telling that she is expecting her brother to return to their ranch in New Mexico. She begs him to hurry because Alva Dale, a powerful enemy is trying to take the ranch from her. Square Deal decides to go to the girl's rescue.

He finds Mary Bransford striving to save her property from Dale. Dale and his gang are after him. On the occasion of a "necktie party" planned by Dale with Barney as the principal, Sanderson arrives and says he is Mary's brother. He secures Barney's release and wins Mary's gratitude. She has not seen her brother since he was a child and cannot understand when Square Deal Sanderson afterward tries to make her understand he is not really her brother.

Dale and his henchman, Maison, try to frame up Square Deal, but he beats them at every turn. A big irrigation project is on foot and Sanderson takes charge of Mary's interests, again opposing Dale. Dale gets Sanderson arrested finally, but he escapes. Dale poisons the water holes to wipe out the cattle. Also, while Square Deal is in prison, Dale goes to Mary and tells her who the former really is. Then he attacks her just as Sanderson bursts in. Mary pleads for Dale's life and Sanderson lets him go till they meet in the open.

The water holes have done their dastardly work. Men and cattle are poisoned. Sanderson waylays Dale and makes him pay for the cattle. Dale is finally punished; Barney proves to be Mary's brother and Square Deal begins learning to call Miss Bransford—"Mary."

Hart and Hillyer, Co-directors

LAMBERT HILLYER and William S. Hart collaborated in the direction of "Square Deal Sanderson." With such a team at work it is not to be wondered at that the result is a success. They have collaborated before, with like results.

Capable Support

CHARMING Ann Little is leading woman for Mr. Hart in "Square Deal Sanderson." In the cast also are Frank Whitson, Edwin Wallock and Lloyd Bacon, son



Thos H Ince presents Wm. S. HART in "Square Deal Sanderson"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 900, illustrated on page 2 of the 'Square Deal Sanderson' Press Book." Specify whether you want an electro or a mat.



Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 903, illustrated on page 2 of the 'Square Deal Sanderson' Press Book." Specify whether you want an electro or a mat.

Thos H. Ince presents Wm. S. HART in "Square Deal Sanderson"
An ARTCRAFT Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



"Seeing Oneself on the Screen"

By William S. Hart

Famous Artcraft Star in

"Square Deal Sanderson"

Laughed of the Idea of Doing Picture Work Because he Believed His Face Would Insure Failure, But Strangely Enough It Proved His Fortune.

BEFORE I began acting I had spent a good many seasons on the legitimate, playing leading roles in "The Christian," "Ben Hur," "The Squaw Man," "The Virginian," "The Trail of the Lonesome Pine," "Romeo and Juliet," "MacBeth" and "Lady of Lyons"—in the latter three with Julia Arthur.

And I often wondered in those days, how I looked to the people out in front. Yes, I was genuinely curious to see myself as others saw me, but then it didn't seem at all likely I would ever have the opportunity.

Then came the motion pictures and with them a desire on my part to visualize the characters of the great West, the types of rugged men I had known and admired as a child. and which I knew were fast passing away.

I looked at myself in the mirror and I said: "No, my son, you'll never do; that face of yours will look worse on the screen than it does in the looking glass."

Why, even when Mr. Ince first wanted me to do picture work I laughed at the idea. "With this face?" I asked. He wired back to me something to the effect that my face would prove my fortune.

By some means I was enticed and I did my first picture. With more nervousness than if I'd been facing a brace of guns in the hands of a sure shot from the western cowtowns, I saw myself on the screen. Oh no, I wasn't happy. I imagined that people would throw things at my picture face. But somehow they didn't, and then I began to get notices and criticisms which said that my rugged features, determined aspect, and so on, were just the things for the characters I was portraying. Then I felt better.

So time has gone on and I've been doing my best to improve my work. I've studied my own physiognomy till I know every line and expression. And I can control them all. Nowadays I don't feel quite so dissatisfied when I see myself as others see me. Perhaps I am the type—at least the people seem to be satisfied. And after all is said and done, that is what counts. And I feel that in a way I am doing a service by perpetuating in the celluloid the figures of the old West—the men who went through experiences that fall to the lot of all trail-blazers and pathfinders.

And I'm thankful too, that what I've tried and am trying to do, is appreciated by the public. That's the recompense for the work and study and everything that goes with it. It means more than money, let me tell you.

No, I'm not satisfied yet. I feel I can can keep on improving my work and giving better and more artistic contributions to the screen.

In "Square Deal Sanderson,"my latest Artcraft picture, I believe that I have done some of my most artistic work. I put into the part of Square Deal all the vim and energy there is in me and, I believe, my friends will indorse my belief that the character fits me like a glove.

You see, Square Deal is a Westerner who is brave and daring. I like such characterizations because they appeal to me as a man, and my friends like them as well. When Square Deal, who is a rough cowboy, learns after a tragedy of the plains that a defenceless girl is battling to save her ranch from a powerful and influential scoundrel, he does what any brave man would do in the circumstances—go to her aid.

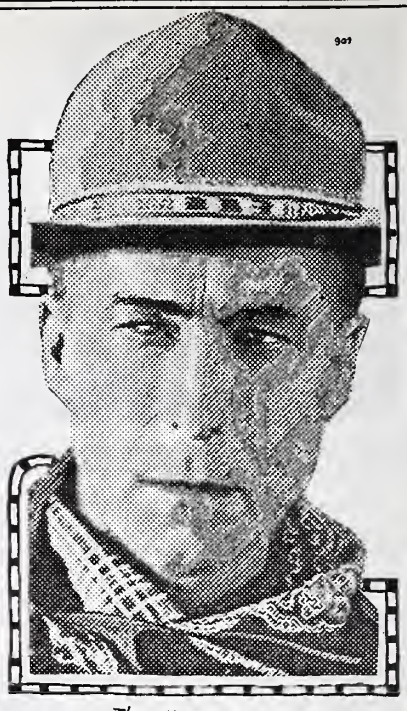
Of course, to accomplish his work, Square Deal is obliged to impersonate the girl's dead brother, but this is a trifling thing for him until he learns to love the girl, and then he finds it a stupendous task to expose his imposture, because he fears he may lose her love. But she does not believe his avowals, for she cannot understand the situation in which he finds himself.

When Square Deal finds the scoundrels are doing their utmost to ruin the girl he loves, his fighting soul asserts itself and naturally, there are things doing every minute. I think the screen public will like the way he gets the better of his enemies. The story is logical and I have done my best to make the picture artistically a success. It ought to be a winner and I heartily believe it will satisfy the public as it does me.



Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 908, illustrated on page 4 of the 'Square Deal Sanderson' Press Book." Specify whether you want an electro or a mat.



Thos. H. Ince presents
Wm. S. HART
"Square Deal Sanderson"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 907, illustrated on page 4 of the 'Square Deal Sanderson' Press Book." Specify whether you want an electro or a mat.



Thos. H. Ince presents Wm. S. HART "Square Deal Sanderson"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 904, illustrated on page 4 of the 'Ssuare Deal Sanderson' Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Cast and Story of "Square Deal Sanderson"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of William S. Hart's New Photoplay

An Artcraft Picture

William S. Hart a Heroic Man's Man in His Latest Artcraft Photoplay "Square Deal Sanderson"

Story Deals With Cowpuncher Who Aids Brave Persecuted Girl and Puts to Rout a Band of Rascals that Terrorizes an Arizona Community.

WHILE Square Deal Sanderson, a cowpuncher of Lazy R ranch in Arizona, is riding the range on the trail of a "borrowed horse," he discovers that the man he has been trailing, has been shot in the back by another man. The latter is rifling his victim's pockets when the supposedly dead man revives and shoots his assailant in the back. Both men die and when Sanderson reaches them there is little left for him to do except read a letter, evidently the property of the horse thief, written by a woman in New Mexico to her brother.

In this letter, the woman begs her brother, whom she has not seen since infancy, to hurry to her aid and protect her from Alva Dale who is trying to wrest her ranch from her. Sanderson decides to answer her appeal in person and a few days later, he reaches the Okar Valley where Mary Bransford is bravely facing a struggle for the possession of her lands which are coveted by Dale, a rather unscrupulous chap even for that wild country. He has a band of followers and with their aid he holds the country and inhabitants in a state of terror and subjection.

Assuming the name of Bill Bransford, the murdered brother of Mary, Sanderson rides into the Valley just in time to save Barney Owen, a drifter, who had incurred Dale's anger, from being lynched on a false charge of rustling cattle. Finding himself up against a real man, Dale is infuriated and plans vengeance. Mary is overjoyed at the arrival of her supposed brother and she smiles her assent when the latter orders Dale and his outfit to pull their freight as he and his sister purpose to have a family reunion.

"SQUARE DEAL SANDERSON"

The Cast

Square Deal Sanderson ..... William S. Hart
Mary Bransford ..... Ann Little
Alva Dale ..... Frank Whitson
Barney Owen ..... Lloyd Bacon

In Okar where Dale is king, Maison, a banker, who is Dale's prime minister in crime, discovers that the man they sent to slay Bransford has disappeared and that Mary's supposed brother had none of the earmarks of the Bransfords. Dale wants Mary's ranch because of its water which he hopes to confine in a reservoir. Dale and Maison hope to trap Sanderson into a confession that he is an imposter, but by the aid of Owen, they are frustrated. Sanderson seeks in vain to explain to Mary that he is not her brother, but she refuses to listen to him.

Sanderson goes to Okar in response to a call from Dale and he gets what money he has for the purpose of building a reservoir on Mary's ranch. One of Dale's killers attempts to shoot him, but Sanderson is too speedy at the draw for the man who dies in his tracks. Dale seeks in vain by getting Owen drunk, to have him admit before a notary that Sanderson is an imposter, but the plan fails. When Dale learns that Sanderson is building a reservoir, he sends his men to poison the water holes and wipe out the cattle. Owen, who is a prisoner in jail, is released by Sanderson who pulls the iron bars out of their sockets with the aid of a cable and mule team. Both quit the valley in a hurry to outwit the Dale plotters.

Meanwhile Dale has gone to Mary and told her that Sanderson is not her brother which she readily believes for her love for Sanderson has already given her an inkling of the truth. Dale attacks her, but at that instant Sanderson breaks through the door. He cannot kill Dale in Mary's presence, so he tells the man to go and await the inevitable meeting in the open. He confesses all to Mary and tells another white lie when he gives a heroic picture of her brother's death.

In the morning, Sanderson learns that three men have been killed and three thousand head of cattle poisoned by Dale. He starts away alone on his mission of vengeance. He waylays Maison in the dark and forces him to pay $90,000 for the poisoned cattle and then obliges him to confess the truth before Judge Graney and other law abiding citizens. Dale's men again try to kill Sanderson, who kills them and the next day Owen confesses that he is her brother. Caught napping, Sanderson and Mary are kidnapped by Dale. To save Sanderson's life, Mary gives the $90,000 he had given her to Dale. While Dale is attacking Mary, Sanderson burns the rope that holds his hands, by holding his hands over the fire in the stove. Sanderson then makes Dale his prisoner and turns him over to the law for punishment.

And after all this, Sanderson, looking into Mary's eyes, tells her that he "is goin' to learn to call her Mary," a statement that brings happiness to her soul.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.



Thos. H Ince presents Wm. S. HART in "Square Deal Sanderson"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 901, illustrated on page 6 of the 'Square Deal Sanderson' Press Book." Specify whether you want an electro or a mat.



Thos. H. Ince presents Wm. S HART in "Square Deal Sanderson",

Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.

When you order this illustration for your news columns tell you Exchange that you want "Production Cut No. 902, illustrated on page 6 of the 'Square Deal Sanderson' Press Boop." Specify whether you want a mat or an electro.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "Square Deal Sanderson"

An ARTCRAFT Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One SHEET .....10 cents each
Three SHEETS .....30 cents each
Six SHEETS .....60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes.....12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10, black & white, 8 in set.....60 cents
11x14, Sepia, 8 in a set....per set 60 cents
22x28 Sepia, scene or star.....40 cents
22x28 Colored female star.....60 cents
22x28 Black & White star.....75 cents
8x10 photo. of star, can be used for all other productions of this same star .....each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut.....15 cents each
Two-column layout cut.....25 cents each
Three-column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES

Slides will increase the interest in this production if you use them in advance of play date .....12 cents each

THUMB NAIL CUTS OF ALL STARS

Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen.....15 cents each
Also line drawings.....20 cents each

Paramount & Artcraft trade mark cuts are furnished in All sizes and are FREE. Script lines, both Paramount and Artcraft.
Film Trailers .....3.00 each

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.



Thos. H. Ince presents
Wm. S. HART
"Square Deal Sanderson"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 906, illustrated on page 8 of the 'Square Deal Sanderson' Press Book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.



Thos H Ince presents
Wm. S. HART
in "Square Deal Sanderson"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 909, illustrated on page 8 of the 'Square Deal Sanderson' Press Book." Specify whether you want an electro or a mat.



Thos. H. Ince presents
Wm. S. HART
in "Square Deal Sanderson"
An ARTCRAFT Picture

tell your Exchange that you want "Production Cut No. 905, illustrated on page 8 of the 'Square Deal Sanderson' Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

THOS. H. INCE
PRESENTS

Wm. S. HART



in

"Square Deal Sanderson"

An ARTCRAFT Picture

By Charles Alden Seltzer in Argosy — *Scenario by Lambert Hillyer* — *Directed by Lambert Hillyer and William S. Hart* — *Photographed by Joe August* — *Supervised by Thomas H. Ince*

TENDER as a new born babe with a woman, with a heart as big as himself, he's ready to fight with insane fury for the woman he loves. You never saw Bill Hart as he is in "Square Deal Sanderson." He couldn't be better.

EXTRA! EXTRA! EXTRA!

"FATTY" ARBUCKLE in "A DESERT HERO"

A Paramount-Arbuckle Comedy

PARAMOUNT - PRINCESS

THOMAS H. INCE PRESENTS

WILLIAM S. HART



in

"Square Deal Sanderson"

An ARTCRAFT Picture

HE'S a wonderful mixture in "Square Deal Sanderson"; Wild, woolly and inflexible in his fight for the right; but tender and almost cowed by the presense of the woman he loves.

No man ever shielded a woman the way Bill Hart shields this one. He goes to the limit—and over!—for her. But he always lives up to his name for the "square deal."

By Charles Alden Seltzer in Argosy. Scenario by Lambert Hillyer. Directed by Lambert Hillyer and William S. Hart. Photographed by Joe August. Supervised by Thomas H. Ince

ADDED FEATURE

MR. and MRS.

Sidney Drew

in

"SQUARED"

A Paramount-Drew Comedy

PARAMOUNT-PRINCESS

TRADE MARK

ARTCRAFT PICTURES

ORPHEUM

By Charles Alden Seltzer in Argosy, and William S. Hart, Scenario by Lambert Hillyer. Directed by Lambert Hillyer Photographed by Joe August, Supervised by Thomas H. Ince.



Thos. H. Ince
Presents

William S. HART

in

"SQUARE DEAL SANDERSON"

An ARTCRAFT Picture

SQUARE! That's the kind of a man that Bill Hart is in this one. Straight as a die and on the level but ready to go like the devil for a defenseless woman in distress.

EXTRA ADDED ATTRACTIONS

PARAMOUNT-BURTON HOLMES TRAVEL PICTURE

Paramount-Bray Pictograph — Latest News Weeklies

GARDEN

THOS. H. INCE Presents

Wm. S. HART



in

"Square Deal Sanderson"

An ARTCRAFT Picture

TRADE MARK ARTCRAFT PICTURES

ON the square, but bad as ever when he is aroused. They get him red under the collar when they mistreat a helpless girl and then he wraps the infernal regions around their ears.

ADDED FEATURE

J. Montgomery Flagg's Satirical Comedy

"WELCOME, LITTLE STRANGER"

Paramount-Flagg Comedy

Advance Press Stories on "Square Deal Sanderson"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of William S. Hart's New Photoplay

An Artcraft Picture

DAINTY ANN LITTLE SUPPORTS BILL HART IN WESTERN PICTURE

Celebrated Actress Has Leading Role in "Square Deal Sanderson"

ANN Little always wanted to support William S. Hart, she being herself a fine delineator of western roles. But the chance never came till recently when Jesse L. Lasky loaned her to Mr. Hart for "Square Deal Sanderson," his latest Artcraft picture which will be shown at the ..... theatre next .....

Miss Little is a westerner in fact and in her work. She is an outdoor girl, a fine rider, a quick shot, talented and charming—her prowess as an actress is too well known through her many Paramount and Artcraft pictures to need much amplification here.

"I've always admired Mr. Hart and his work," she confessed the other day. "I wanted to work opposite him but I never seemed to have the opportunity till now. Needless to say, I was delighted."

It may be added that Mr. Hart was equally pleased. So the company migrated to a location some hundred and fifty miles from Hollywood, near Victorville, Calif., where there is a wonderful bit of desert land and there the company made camp for two weeks and lived the life they were portraying for the screen. Miss Little is the only woman in the cast. She says she never spent a more enjoyable fortnight of work in pictures.

Charles Alden Seltzer wrote the story for the Argosy. It was picturized by Lambert Hillyer. Mr. Hillyer and Mr. Hart were co-directors.

GIVE ALL SQUARE DEAL CODE STILL OBTAINS IN WEST

Theory is Exemplified in Bill Hart's Big Picture, "Square Deal Sanderson"

TO be fair, above all—to give the other fellow a chance, no matter what his character—is a code that obtains in the West today as it did long ago. In William S. Hart's new Artcraft picture, "Square Deal Sanderson," it is seen how a pursuer shoots a horsethief in the back. This so angers the watcher that he is almost gratified when the dying culprit manages to revenge himself by shooting his assailant.

This new picture will be seen at the ..... theatre on ..... and it will be found as thrilling as any in which the western star has ever appeared. There is a lovely girl—Ann Little plays the part—who owns a ranch in New Mexico. She is beset by scoundrels who are trying to get her property. She is rescued by the hero, "Square Deal Sanderson," played by Bill Hart, and of course they fall in love.

There is hard riding, fighting and gunplay aplenty. There is romance and the breeziness of the West in every foot of film. It is a picture to see and see again and to remember because it is so graphic and withal so wholesome. The supporting company is of the highest grade.

Red-Blooded Story

A real, red-blooded story of ranch life in Arizona and New Mexico, it abounds in thrilling situations, in suspenseful moments and affords the star a wonderful opportunity for fast riding, shooting and roping. Such is William S. Hart's new Artcraft picture "Square Deal Sanderson," which is on view at the ..... theatre this week.

Forty-eight people, including a lot of real punchers from the ranges of the west, appear in the scenes.

REAL BILL HART RED-BLOODED HERO IS IN CHAPS AGAIN

Popular Artcraft Star in Big Western Picture, "Square Deal Sanderson"

THE real Bill Hart—hero of every small boy from Maine to California and from Canada to the gulf—beloved of all who care for red-blooded action on the screen—will be seen in the new Artcraft picture "Square Deal Sanderson," which will be shown at the ..... theatre, next .....

In several of his recent films, Mr. Hart has doffed chaps and six-shooters, appearing as a convict in one, and in another leaving the western plains for the asphalt of the city streets. But now he's back in harness, astride a trusty horse and with his wide-brimmed Stetson atop his head. He riots through a picture that is full to the brim of action, excitement and heroic deeds. There are lively scraps, quick shooting, all the characteristic incidents of life as it was lived in the yesterday of the Southwest.

Those who care for action piled on action, true love and the code of honor of the far west; who revel in scenes which show the everlasting hills and the deserts that stretch into miles in every direction; for the strange and strenuous life of the cowtowns, the communities where men live and die hard and are either very honest or very evil—will find it all in "Square Deal Sanderson."

Ann Little is leading woman and the only woman in the cast. Lambert Hillyer wrote the scenario from Charles Alden Seltzer's story in Argosy. He and Mr. Hart directed.

HART'S NEW PICTURE HAS STRONG THEME

"Square Deal Sanderson" is Fine Western Photoplay

IN "Square Deal Sanderson," Wm. S. Hart's newest Artcraft picture, which will be shown at the ..... theatre next ....., will be found one of the strongest stories ever employed for a scenario. It was written by Chas. A. Seltzer and picturized by Lambert Hillyer.

It tells about a Westerner who sees a horsethief shot in the back, who afterwards kills his assailant. A letter tells Square Deal Sanderson that the thief is a brother of Mary Bransford, owner of a ranch in New Mexico, who writes that she is beset by a man who is trying to steal her property. Square Deal goes to her rescue and poses as her brother, whom she had not seen from childhood. He saves her, gets into and out of many bad scrapes, but finally bests the villain and his band and wins the girl as his reward.

Ann Little plays the girl and of course Bill Hart is the westerner whose "handle" typifies his character.

This picture is said to be one of Bill Hart's best photoplays, which in the parlance of the day may be said to be "going some."

Ann Little in Hart Film

ANN Little wanted to be William S. Hart's leading woman and finally she got the chance—in "Square Deal Sanderson," a new Artcraft picture which is the attraction at the ..... theatre this week. She was loaned through courtesy of Jesse L. Lasky to Mr. Hart for this production and her work in the picture is delightful.

TREMENDOUS SET IN NEW HART PHOTOPLAY

Great Bar Room Finely Shown in "Square Deal Sanderson"

A SET that occupied fully three-quarters of the big stage of the William S. Hart Studios in Hollywood, was erected to represent a barroom and resort in New Mexico, for "Square Deal Sanderson," Mr. Hart's new Artcraft picture which will be presented at the ..... theatre next .....

The set is complete in every detail. It shows the long bar with its formidable array of bottles and glasses; the immense room with card tables and chairs—all the paraphernalia of the South-western haunt of the untamed. But there is no dance hall—there is only one woman in the story— Ann Little who plays the role of a young ranch owner beset by men determined to steal her land and herself as well.

Much of the picture is exterior in character and Mr. Hart and Lambert Hillyer, co-directors, took the company to a place near Victorville, Calif., for desert scenes and spent two weeks in the open.

This picture story was written by Charles Alden Seltzer and it appeared in the Argosy magazine, and was picturized by Lambert Hillyer. It was photographed by Joe August who is cameraman for all the Hart productions.

Bacon Supports Hart

LLOYD Bacon, son of Frank Bacon who has made a phenomenal hit in "Lightnin,'" the New York stage success, appears in "Square Deal Sanderson," Wm. S. Hart's newest Artcraft picture which is on view at the ..... theatre this week. The photoplay is one of Mr. Hart's best productions and has scored a decisive hit.

POISON WATER HOLE? SCOUNDRELLY WORK!

Bill Hart Punishes Villain In "Square Deal Sanderson"

THE man who poisons a water hole in the arid country and brings death and suffering to men and beasts, is perhaps the most dastardly scoundrel that could be imagined. There is such a man in "Square Deal Sanderson," William S. Hart's new Artcraft picture which comes to the ..... theatre on ..... He is punished finally by the hero, who wins the love of Mary, the girl who owns a ranch in New Mexico and who is hounded by the same despicable wretch.

Charles Alden Seltzer wrote the story and Lambert Hillyer put it into screen form. It is one of those stories that holds the spectator tensely till the last foot of film is unwound.

The artistic work of William S. Hart in his delineations of western types often has been commented upon by critics as perfect in every respect. Not only is Mr. Hart an actor, but he knows the life of the West and puts it on the screen with a vividness that cannot be surpassed. Ann Little is his leading woman in the cast.

Hart Fine Rider

SOME of the finest riding ever seen in a film is to be found in William S. Hart's new Artcraft picture, "Square Deal Sanderson," picturized by Lambert Hillyer from the story by Chas. Alden Seltzer, which is attracting capacity audiences at every showing at the ..... theatre this week. Mr. Hart presents one of the finest portrayals of his screen career and his support headed by Ann Little is eminently satisfactory.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

SAFETY SECOND!



EVERYBODY'S healthy as long as the rope holds out. But observation of the boiled-six-minutes expression on Bill Hart's face gives rise to belief that anybody in the locality will presently be safe as a millionaire in Russia. "Victory Without Peace" is Hart's slogan in his fighting pictures which make a peace conference look like a church sociable. Yet despite the scores of battles in which this fighting man takes part each month, his one unbroken rule is that he shall never appear in a scene where a foul blow is struck or an unfair advantage taken. Perhaps this accounts for the title of his next Artcraft picture "Square Deal Sanderson."

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchangs and send it to the photoplay editors of your newspapers.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Square Deal Sanderson"

.....,1919

Dear Mrs. Clark;

When we tell you that William S. Hart, the most artistic portrayer of Western roles on the screen, is to be seen at our theatre next ..... in "Square Deal Sanderson", his latest Artcraft picture, we are sure you will be intensely interested.

That we are playing the game square when we say "Square Deal Sanderson" is one of the strongest photoplays in which Mr. Hart has been seen thus far this season, will be proved by the results when the picture is presented at our theatre.

"Big Bill" Hart is a man's man and his artistry as a player is his main tour de force. In this picture he is seen in chaps again, but oh, what a man he proves to be! How he goes to the rescue of a defenceless but brave girl and put a band of ruffians to rout, is a spectacle that will live long in the memory.

Incidentally, Mr. Hart's leading woman is dainty Ann Little. She is The Girl in every sense of the word and if you saw her as Naturich, the Indian girl in "The Squaw Man", you will look forward to her appearance in this picture with highly pleasurable anticipation.

Yours sincerely,

..... Manager

Post Cards on "Square Deal Sanderson"

Exhibitors will be wise to mail at least one of these Cards to their patrons.

.....,1919

Dear Mrs. Clark:

We beg to inform you that William S. Hart, foremost portrayer of Western roles, will be seen at our theatre next ....., in his latest Artcraft photoplay, "Square Deal Sanderson".

This is a photoplay of such intense heart appeal that we refrain from doing more than mention its coming to you. Ann Little, a sterling actress, is his leading woman.

Yours sincerely,

..... Manager

.....,1919

Dear Mrs. Clark;

Beginning to-day (.....) William S. Hart, the eminent Artcraft star, will appear at our theatre in his latest Western photoplay, "Square Deal Sanderson".

The story is one of intense interest and the action is rapid from start to finish. The scenes are located in Arizona and all who know Mr. Hart know that there is not a dreary moment in it. Ann Little is the leading woman.

Yours sincerely,

..... Manager

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Order No._____

Play Date	Titles of Productions	Posters: 1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Lobby Display Photos.: Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Slides Each .12	Scene Cuts (Coarse Screen Only) 1 Col. .15	2 Col. .25	3 Col. .35	Star Cuts (Fine and Coarse Screen) 1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	Amount

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor)

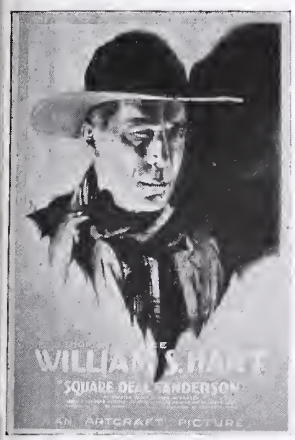
(Address)



Twenty-Four Sheet



SLIDE



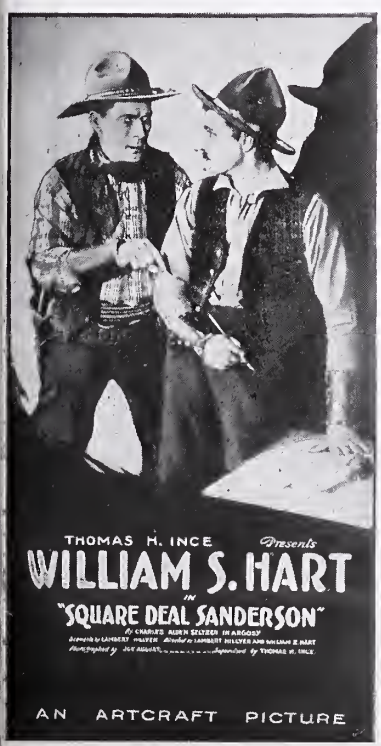
One Sheet



Six Sheet



One Sheet



Three Sheet

How will You Advertise WILLIAM S. HART IN "Square Deal Sanderson"

BIG!

How Big?

POSTERS!!!

1 sheets—3 sheets—6 sheets

All over town! Everywhere!

That's the way to turn 'em away—every show.



Three Sheet

Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays To Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops The Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware Of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
The Village Smithy
Reilly's Wash Day

Paramount-Arbuckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor!
Fatty In Coney Island
A Country Hero
Out West
The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out
Love

Paramount-Drew Comedies

Romance And Rings
Once A Mason

Paramount-Flagg Comedies

Hick Manhattan
Romance And Brass Tacks
Tell That To The Marines
Independence B'Gosh
Perfectly Fiendish Flanagan, Or The Hart Of The Dreadful West
Impropaganda
One Every Minute

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 18

Secret Service

Scheduled Release Date: **15 Jun 1919**

JESSE L. LASKY presents

ROBERT WARWICK

IN "SECRET SERVICE"

By William Gillette Scenario by Beulah Marie Dix Directed by Hugh Ford

A Paramount-Artcraft Special



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Questions We Are Often Asked

Q. What is this press book for?

A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?

A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?

A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories?

A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat. form.

Q. Have you any cuts in which an illustration and a story are combined?

A. Yes. See the "story mat." shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?

A. A mat. is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?

A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats. to newspapers?

A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"

A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"

A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?

A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?

A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?

A. At your Exchange.

Q. When do I get accessories at your New York office?

A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?

A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor.

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

AD CUTS and MATS

Pertinent Talks With Exhibitors on Maj. Robert Warwick and Paramount-Artcraft Special Picture "Secret Service"

THE translation of William Gillette's famous drama of Civil War times, "Secret Service," to the screen, means that millions of people who have never, perhaps, had the opportunity of seeing this remarkable play on the stage will now see it in pictures, interpreted by an exceptional cast and staged by Hugh Ford, one of the most famous of directors. As a Paramount-Artcraft special, it represents the highest form of artistic production; as a drama, it is one of the most suspenseful stories ever written.

Major Robert Warwick, Star

WILLIAM GILLETTE may be said to have written the role of Lewis Dumont, in "Secret Service" around himself. Starring in the production on the stage he made a wonderful success. It is fortunate for the author, indeed, that in the screen version of his drama, so capable an actor as Robert Warwick, lately a Captain in the United States Army, on the staff of General Pershing, overseas, and now a Major in the Reserve, was chosen to interpret the role.

A man of splendid physique, strong personal magnetism and commanding presence, long has Major Warwick been a star in screendom, and his return to the films after his service in France could hardly be more auspicious.

Wm. Gillette, Author

WILLIAM GILLETTE, author of "Secret Service," wrote numerous notable comedies and dramas, including "Sherlock Holmes," "Held by the Enemy," "Too Much Johnson," "The Private Secretary," and others. In the handling of tense situations, and the construction of a cause celebre; in his direct methods of approaching a smashing climax, his mastery of technique, the mechanics of stagecraft, there are few equal to him. His most successful play was undoubtedly "Secret Service." It was produced first in America at the Garrick Theatre, New York, on October 5, 1898, with Mr. Gillette in the leading role.

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Beulah Marie Dix, Scenarist

BEULAH MARIE DIX wrote the screen version of "Secret Service" from Mr. Gillette's play. She is one of the most skillful of scenarists and recently did "The Woman Thou Gavest Me," adapting it from Hall Caine's novel.

A Gripping Drama

LEWIS DUMONT, captain in the Northern army, and an expert telegrapher, is detailed to assist his brother, Henry, of the U. S. Secret Service, in a plan to capture Richmond, the Confederate capital, by strategy. Disguised as a captain in the Confederate army, Dumont makes his way into Richmond, and while doing so saves the life of Howard Varney, a wounded rebel officer. Lewis Dumont, as "Capt. Thorne," is brought into Richmond with other wounded, and through Howard's introduction becomes a friend of the Varney family, and falls in love with Howard's sister, Edith. Arrelsford, a rejected suitor, is head of the Confederate Secret Service, and becomes suspicious of Lewis. Through him orders are sent to Lewis to leave Richmond. Edith learns of it, and from the President secures a commission for Lewis to be placed in charge of the telegraph office. Henry Dumont permits himself to be made a prisoner and is taken to Libby. He does this to convey to Lewis word that on a given night the false orders must be sent as arranged. Arrelsford plans that Henry shall be given a chance to escape and follows him to the Varney home. There the brothers come face to face. Arrelsford has hoped that they will betray themselves, but they are too shrewd. Henry tells Lewis to arrest him, and when Lewis hesitates shoots himself so that it shall appear that Lewis did his duty in capturing the escaped prisoner. Henry dies. Lewis is cleared and gets the message over the wires. Arrelsford is about to arrest Lewis when Edith appears with the commission giving Dumont full charge. Arrelsford finally convinces the authorities of Lewis' guilt. He is arrested at the Varney home, courtmartialed and sentenced to die as a spy. The Varney family wins a commutation and he is imprisoned. After the war he and Edith are united.

William Marshall, Photographer

WILLIAM MARSHALL, one of the best known experts with the lens, photographed "Secret Service" with the happiest results. Mr. Marshall's work is excellent, and throughout the photography is of a high order of merit.

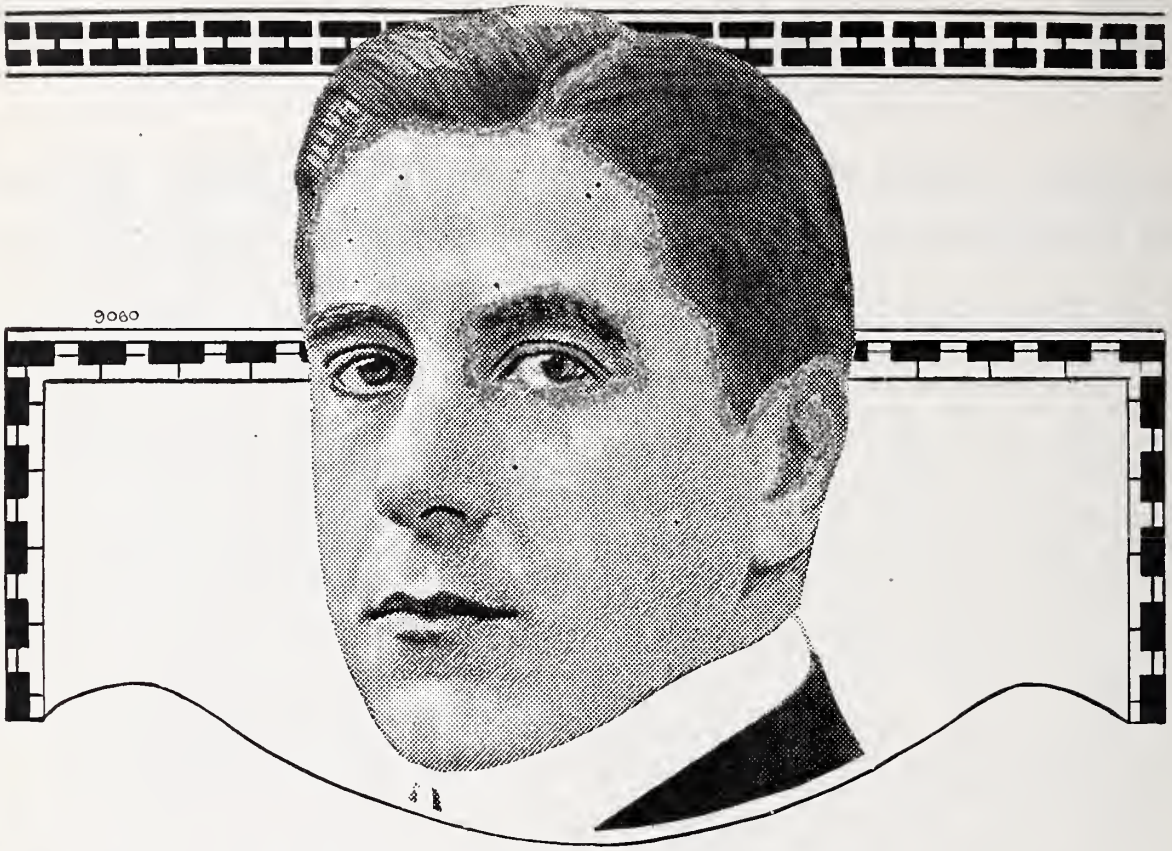
Hugh Ford, Director

AMONG the men who have risen to the highest ranks of motion picture direction is Hugh Ford, an expert in both stage and screen technique. His work on "Secret Service" is an example of his splendid methods of direction, his skill in building up a climax and his touches of genius in the introduction of colorful incident.

A Perfect Cast

IT would be difficult to assemble a finer cast than that chosen for "Secret Service." Headed by Major Robert Warwick, it includes such famous screen players as Theodore Roberts, Wanda Hawley, Raymond Hatton, Casson Ferguson, Edythe Chapman, Irving Cummings, Robert Caine, Guy Oliver and Lillian Leighton.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



ROBERT WARWICK *in* "Secret Service"
Paramount - Artcraft Special

9060



ROBERT WARWICK
in "Secret Service"
Paramount - Artcraft Special

9065

If you want to use any of the illustrations on this page in your publicity or advertising, tell your Exchange to send you "Production Cuts No. (as indicated beside each illustration) illustrated on page 2 of the 'Secret Service' press book."

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



9069

ROBERT WARWICK
in "Secret Service"
Paramount - Artcraft Special



Major Robert Warwick

Paramount-Artcraft Star in

"SECRET SERVICE"

Motion Picture Celebrity with Brilliant War Record Plays Stellar Role in Picturization of William Gillette's Famous Stage Success of Two Decades Ago * * * Was First American Officer to Enter Strassbourg and Made Enviable Record of Fighter * * * Pays Tribute to Bravery of Cameraman.

THE first American officer to enter the "redeemed" city of Strassbourg was a motion picture actor, Robert Warwick, who won his commission as Captain at the second Plattsburg Camp and served seventeen months with the A. E. F., and has since been promoted as Major in the United States Army Reserve.

Major Warwick plays the leading role of "Secret Service," William Gillette's great war play, which has been picturized as a Paramount-Artcraft special and which is to be shown at the..... Theatre in this city next.....

Major Warwick was at the front for more than a year, and he has brought back an imposing array of war trophies — trench helmets, "dress helmets," battered by hard service, rifles and revolvers the Germans used. He was in all the "big shows"—real fights, this time —during his term of frontier service before he was transferred back to this country for some special work in May. Going over, a ship in front of his transport was sunk by a submarine, and coming back his own vessel sank a U-boat. He was on the General Staff for a long term of work. He hadn't missed a thing, he reported gayly, when he got back. But he added quickly:

"Don't paint me as a hero. I only did my little bit—and I was just one of more than two million Americans over there.

"I want to say," Major Warwick went on, "that the bravery of the motion picture camera men was a credit to the movies. Those boys stuck to their cameras through the worst of it, just as if they were back at the studio filming a staged battle scene. Many brave "grinders" will never turn a camera crank again. One boy was found dragging himself through No Man's Land and several hours after a big 'show' had ended, tugging his camera, which contained some 'great shots,' and faint from the loss of blood in his three wounds."

The engagement of Major Warwick as a permanent Paramount and Artcraft star was the direct outcome, it is stated, of his splendid work in the leading role of "Secret Service," the big Famous Players-Lasky special production just completed at the Lasky studio by Director Hugh Ford. So perfect, in the estimation of Jessie L. Lasky, Cecil B. DeMille and other Famous Players-Lasky officials, was Major Warwick's portrayal of the hero of the William Gillette story that the signing of the star for a term of years was inevitable, and the contract was immediately closed by Mr. Lasky. "Secret Service," it is said, will prove one of the big achievements of the screen for the year.

"Secret Service" is not a war play in the strict sense of the word. There are no pitched battles, no booming of cannon and bursting of shrapnel. The tremendous drama of the play is laid largely in the Varney home in Richmond, at a time when the Southern capital was besieged by the Federal forces.

It is a play that makes the spectator sit on the extreme edge of his chair, with bated breath and clenched hands, waiting for the inevitable to happen. The inevitable doesn't always happen. The hero, Lewis Dumont, has a facility for getting out of apparently inextricable difficulties. The scene in the telegraph office has seldom been equaled for suspense in any play of modern times. The love story is swift and sure; the atmosphere is perfect; the results are logical, the action direct and the climaxes astounding

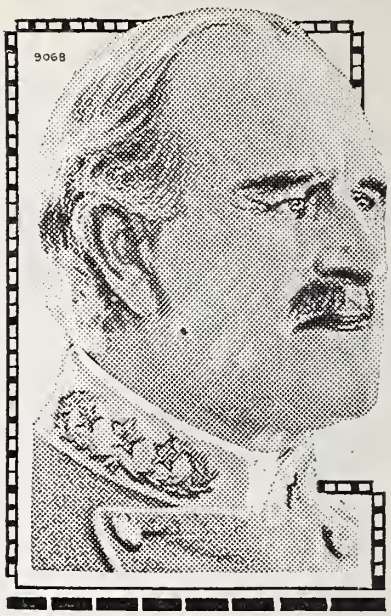
Major Warwick was selected to play the role made famous by the author—Lewis Dumont, known as "Captain Thorne," a man placed in the most desperate circumstances and liable to death as a spy if caught.

The remainder of the cast includes the pick of the screen players—such names as Theodore Roberts, Wanda Hawley, Raymond Hatton, Edythe Chapman, Irving Cummings, Casson Ferguson, Robert Caine, Lillian Leighton, Guy Oliver and others being in themeslves a guarantee of the character of the cast.

This picture photographically is a marvel of beauty, and the costuming is in every instance a perfect reflection of a picturesque period.

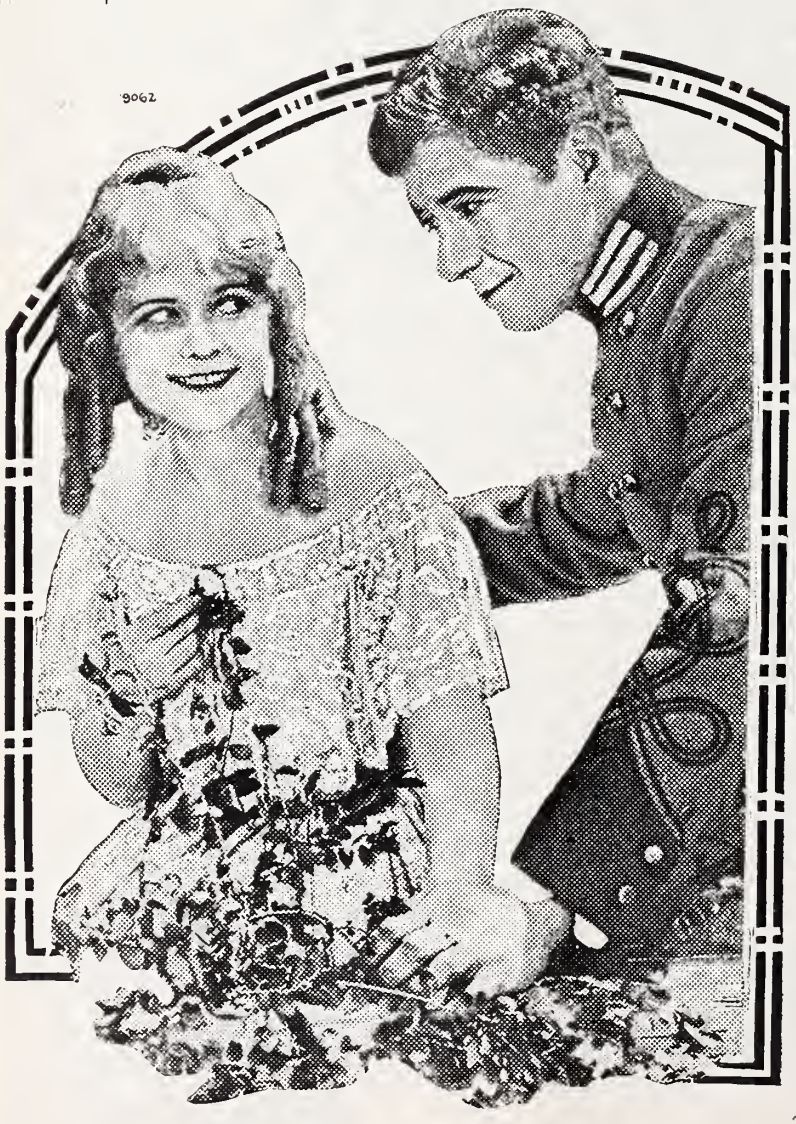
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THEODORE ROBERTS
Supporting
ROBERT WARWICK
in "Secret Service"
Paramount - Artcraft Special

9062



Robert Warwick *and* Wanda Hawley
in "SECRET SERVICE"
Paramount - Artcraft Special

9067 **9068**



RAYMOND HATTON
Supporting
ROBERT WARWICK
in "Secret Service"
Paramount - Artcraft Special

Cast and Story of "SECRET SERVICE"

For use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Major Robert Warwick's Great Photoplay

A Paramount-Artcraft Special Picture

Major Robert Warwick Has Intensely Dramatic Role in Superb Paramount-Artcraft Special Picture "Secret Service"

Scenes of William Gillette's Thrilling Play Laid in and About Richmond, Va., Towards the Close of the Civil War

AT a period in the great struggle between the North and South, when Richmond, the capital of the Confederacy, was beleaguered by the Northern forces, a plan was developed to bring about the easy capitulation of the city to the Federal army.

This strategic move was inaugurated by the entry of Lewis Dumont, a captain in the Army of the United States, into Richmond, in disguise. It had become his duty to place himself in the telegraph department of the Confederate War Office, so that, upon a given signal, he might send orders to the rebel commanders to move their batteries in such a way as to weaken the defenses of the city so that it would fall an easy prey to the attacking Federal army.

Disguised as a Confederate captain, Lewis Dumont, while making his way into Richmond, saves the life of Howard Varney, a Southern officer who has been wounded. Lewis is brought into Richmond with other maimed soldiers and gives his name as Captain Thorne. Through Varney's introduction he is given entree to the Varney mansion and there meets Edith, sister of the man he saved. They straightway proceed to fall in love with one another.

Arrelsford, a rejected suitor of Edith's, is the head of the Confederate Secret Service. He is suspicious of Lewis, and his jealousy makes him indefatigable in running him down. He has orders sent to Lewis to leave Richmond, but learning of this action Edith secures a commission from the President, placing Lewis in charge of the War Telegraph Office.

Henry Dumont allows himself to be made a prisoner by the Confederates and brought into Libby, in order to convey to Lewis word that on a given night the false orders must be sent as prearranged. Arrelsford orders the opportunity of escape to be given Henry and then has him tracked to the Varney mansion, where the brothers come face to face with each other.

Arrelsford hopes that Lewis will betray himself, but the quick wit of the brothers defeats him. Henry whispers Lewis to arrest him, and when Lewis hesitates to act Henry shoots himself so that Lewis may appear to have done his duty in apprehending an escaped prisoner. Henry dies of the self-inflicted wound, but Lewis by that act is temporarily cleared and allowed to pass on to the telegraph office to act on the message Henry has given him.

Arrelsford's efforts finally convince the authorities of Lewis' guilt, and Lewis is arrested at the Varney mansion, where he has fled from the telegraph office, seeking news of his brother. Lewis is hastily courtmartialed and sentenced to be shot as a spy, but the intercession of the Varney family wins the commutation of his sentence to one of imprisonment, and after the war Lewis and Edith are united.

"SECRET SERVICE"

The Cast.

Lewis K. Dumont	Robert Warwick
Edith Varney	Wanda Hawley
Gen. Nelson Randolph	Theodore Roberts
Mrs. Varney	Edythe Chapman
Howard Varney	Raymond Hatton
Wilfred Varney	Casson Ferguson
Henry Dumont	Robert Caine
Benton Arrelsford	Irving Cummings
Jonas	Guy Oliver
Martha	Lillian Leighton
Lieut. Maxwell	Stanley Wheatcroft
Lieut. Foray	Norman Selby

PRESS REVIEW

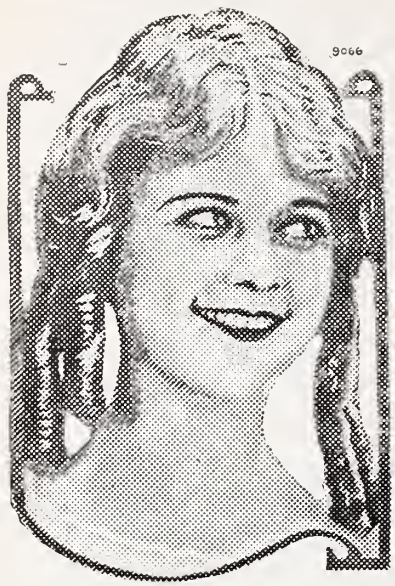
Major Robert Warwick Scores Triumph in "Secret Service"

MAJOR Warwick, war hero, actor and motion picture star, scored a triumph in his first Paramount-Artcraft special picture, "Secret Service," a picturization of William Gillette's famous stage success, which was presented at the.....Theatre before large and delighted audiences yesterday. The photoplay is a stirring one and was directed by Hugh Ford with excellent results.

The scenes of "Secret Service" are laid in Richmond, at the crucial time when the capitol of the Southern Confederacy was seriously threatened by the Federal army. Two brothers, named Dumont, members of the United States Secret Service, have been detailed to secure control of the Richmond telegraph office. By sending a false dispatch to the general commanding the Confederate forces, ordering him to withdraw his forces from a certain point, the Union Army is to break down and capture the city. A beautiful romance is woven into the theme, presenting on the whole a fast moving story with plenty of human touches to make it an admirable screen subject.

A notable cast appears in the photoplay, which is one of the most elaborate ever produced.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9066, illustrated on page 6 of 'Secret Service' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9061, illustrated on page 6 of 'Secret Service' press book." Specify whether you want an electro or a mat.

WANDA HAWLEY
Supporting
ROBERT WARWICK
in "Secret Service"
Paramount-Artcraft Special



Robert Warwick *and* Wanda Hawley 9061
in "SECRET SERVICE"
Paramount-Artcraft Special

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

Exclusive Stories For Photoplay Editor From.....Theatre

AUDIENCES will find no melodramatic sensations in Vivian Martin's new Paramount picture, "The Home Town Girl." What they will find is that rarest of stories, a throbbing human interest drama. May 11th was the date of release of this picture, which was adapted from Oscar Graeve's story in Collier's Weekly, "You Just Can't Wait."

* * *

Irene Castle, world famous actress and dancer, did not let a honeymoon interfere with her work in the Famous Players-Lasky picture, "The Firing Line"; nor did she allow her work to interfere with the honeymoon. She combined both by completing this big production at Lake Placid while living with her husband, Captain Robert E. Treman of Ithaca, N Y, in a conveniently located cottage. Following the marriage in New York the couple went immediately to Lake Placid. When the picture was completed, Mrs. Irene Tremaine went to Ithaca, where a handsome house, the gift of her father-in-law, awaited her.

* * *

It's a hard life for lovers, but when it's soft, it's very soft. That is the idea one carries away after viewing "Where Love Is Blind," the new Paramount-Mack Sennett comedy. Besides Ben Turpin, the cast includes Charley Lynn, Marie Provost, Al McKinnon, Marvel Rea, Phyllis Haver, Earl Kenyon and even Teddy, the Great Dane, and Pepper, the studio cat.

* * *

No matter how strenuous the rush of production, Mack Sennett, the producer of the Sennett Comedies, never allows his physical condition to suffer. Every morning, dressed in riding togs and a gray sweater, he takes a gallop through the hills on a devil of a broncho who answers to the name of Jasper. Jasper has the disposition of an angry gorilla but he has surrendered at discretion to the extent of allowing Mr. Sennett to ride him; this concession doesn't go for anyone else, however.

Exclusive Stories For Photoplay Editor From.....Theatre

IMAGINE the feelings of 10,000 people who were turned away because a few thousand other people got to the theatre first. That's what happened when all house records for Los Angeles, the capital city of the movies, were broken by Mack Sennett's big feature comedy, "Yankee Doodle in Berlin." With a prelude of the Sennett bathing girls appearing in person, the show literally stopped the traffic.

* * *

Charlie Murray's wife has been longing to see the snow which she missed in California. So Charlie dutifully sent her East. Coming home she was stuck for four days in the middle of a Kansas blizzard. The snow completely covered the train. There was no light no heat and nothing to eat, except some crackers and cheese brought in from the baggage car. Finally a colored porter volunteered to fight his way through the drifts to a farm house where help was telephoned for. For five nights Mrs. Murray had to sleep in her clothes, wrapped up in a fur coat. The word "snow" is no longer considered polite language around the Murray hacienda.

* * *

"The Final Close-up" gets its name from the last scene where Nora Nolan, a peppy American girl as played by Shirley Mason, suggests to her sweetheart that he cap his proposal of marriage with a true movie-style clinch. Jimmie responds with a "final close-up" which beats anything Nora has seen in the movies. This new Paramount picture was released on May 18th.

* * *

The leading man in Marguerite Clark's new Paramount picture, "Come Out of the Kitchen," is Eugene O'Brien, who has played in a similar capacity with most of the foremost motion picture stars. Frederick Esmelton returned from his Knights of Columbus work in France just in time to take part in this picture. The picture, because of the extraordinarily well-balanced cast, is filling houses throughout the country.

Exclusive Stories For Photoplay Editor From.....Theatre

DESPITE the death of Mr. Sidney Drew, seven Paramount-Drew comedies will be released in accordance with the original schedule, according to an announcement by Walter E. Greene, Vice-President of the Famous Players-Lasky Corporation in charge of distribution. Five comedies in which Mr. and Mrs. Drew played together will be released in the following order: "Romance and Rings," "Once a Mason," "The Amateur Liar," "Harold, the Last of the Saxons," and "Squared." Later will come two pictures in which Mrs. Drew will star alone.

* * *

"A small diet is what fills a pup with pep," said Joe, trainer of Mack Sennett dogs. "Ted was kept half starved—now he's like a trained athlete."

Teddy's education began when he was about six months old. The first thing that Joe taught him was to lie down at a word of command, then he taught him the usual stunts of "fetching" and going back home.

The most difficult chapter in his early education was to teach Ted not to fight. When you are as big as a bull calf and with a pair of jaws like a vise, you naturally don't care for any talk from other dogs. Teddy didn't. But so perfect is his education that Teddy will pass right by a bull dog who is showing his teeth and indulging in the most cutting dog sarcasm, without a word of retort.

* * *

No production that has come from John Emerson and Anita Loos has received such unqualified endorsement from the players of the Famous Players-Lasky Corporation as has their latest production. "Oh, You Women!", a satire on the state of mind of the boys who come home from "over there," when they see the women in industry.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9064, illustrated on Page 8 of 'Secret Service' press book." Specify whether you want an electro or a mat.

Robert Warwick *and* Theodore Roberts
in "SECRET SERVICE"
Paramount - Artcraft Special

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9063, illustrated on Page 8 of 'Secret Service' press book." Specify whether you want an electro or a mat.



Your printer can easily saw off the lettering and substitute type therefor if you want him to.

ROBERT WARWICK *in* "Secret Service"
Paramount - Artcraft Special

RIVOLI

All Week **Monument Square** *11 a. m. to 11 p. m.*

Jesse L. Lasky *presents*

ROBERT WARWICK

IN

"SECRET SERVICE"

A

Paramount-Artcraft Special

By William Gillette. Secanario by Beulah Marie Dix. Directed by Hugh Ford.

The Most Successful Play of the American Stage

A stirring romance of love and daring deeds in the days of the Civil War. With the most distinguished supporting cast of famous players ever assembled in a motion picture.

Added Attraction

Benjamin Chapin *in*

"The Son of Democracy"



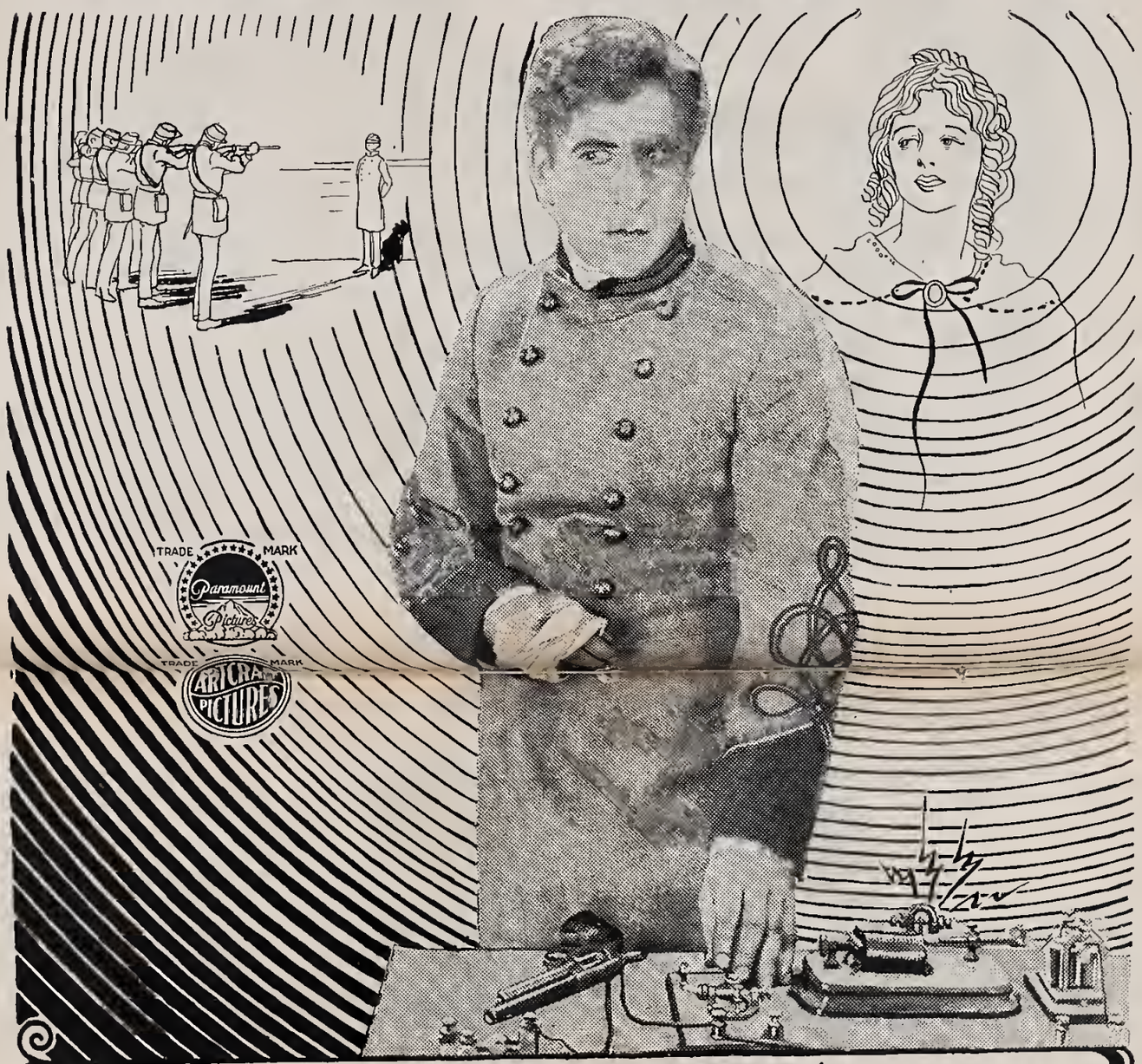
"THEY'RE WATCHING US . BROTHER SHOOT ME IN THE . LEG!" .

TRADE MARK Paramount Pictures

TRADE MARK ARTCRAFT PICTURES

CRITERION

Broadway and Main Street **Five Shows Daily: 1-3-5-7 *and* 9**



Jesse L. Lasky Presents

ROBERT WARWICK

in "SECRET SERVICE"

A Paramount-Artcraft Special

By William Gillette *Directed by HUGH FORD* *Scenaria by Beulah Marie Dix*

The Most Successful Play of the American Stage

A thrilling story of love and daring deeds in the days of the Civil War. With a great supporting cast, including Wanda Hawley, Theodore Roberts, Irving Cummings, "Kid" McCoy, Robert Caine, Casson Ferguson, Raymond Hatton, Edythe Chapman and other famous players.

Special Added Attractions

Benjamin Chapin *in* "The Son of Democracy" *and* "Chateau Thierry and Beyond," A Burton Holmes' Travel Picture

STRAND

Broadway at Main Street



Jesse L. Lasky
Presents

Robert WARWICK

"Secret Service"

in

A Paramount-Artcraft Special

By William Gillette *Directed by Hugh Ford* *Scenario by Beulah Marie Dix*

The Most Successful Play of the American Stage

STRAND

THEATRE

Big Special Program

of

the Blue, the Grey and the Khaki



Directed by HUGH FORD

The Most Successful Play of the Ameican Stage

William Gillette's Stirring Romance of Love and Daring in the South of the Civil War.

With the Greatest All-Star Cast Ever Assembled in a Motion Picture.

Special Added Feature

Benjamin Chapin *in* "The Son of Democracy"

Also

"Chateau Thierry and Beyond"

A Burton Holmes Travel Picture

ALL WEEK....11 A. M. to 11 P. M.

Advance Press Stories of "Secret Service"

To be Sent to the Newspapers Immediately Prior to and During the Presentation of Major Robert Warwick's Great Starring Vehicle

A Paramount-Artcraft Special Picture

WANDA HAWLEY IS LEADING WOMAN IN "SECRET SERVICE"

Star Admirably Supported in William Gilleltte's Big Story of the War

LOVELY, charming and talented Wanda Hawley plays the leading feminine part in "Secret Service," William Gillette's famous drama of the Civil War, in which Major Robert Warwick is featured and which will be presented as a Paramount-Artcraft special at the .....Theatre next.....

Miss Hawley is a prime favorite with film fans everywhere and she has appeared with great success in numerous Paramount and Artcraft photoplays. She is not only beautiful but a finished actress as well.

The rest of the cast is really worth talking about. Major Robert Warwick, late of General Pershing's staff overseas, plays the part the author created—Lewis Dumont, known as "Captain Thorne." That he plays it well is undoubted. Robert Warwick is as splendid an actor as he was a soldier and withal a man whom all admire.

Irving Cummings plays the heavy role, while Raymond Hatton, Robert Caine, Casson Ferguson, Theodore Roberts and others have fine parts to which they do full justice.

Hugh Ford was director and Beulah Marie Dix wrote the scenario.

Major Warwick's Record

MAJOR ROBERT WARWICK, who appears as Lewis Dumont in the Paramount-Artcraft special, "Secret Service," at the .....Theater this week, was formerly leading man with Mrs. Leslie Carter, Virginia Harned, Mary Mannering and other noted actresses. In the screen world he is famous for many fine things. He served for seventeen months in the American army, and saw active service "over there."

THRILLS THAT STIR THE SOUL ABOUND IN "SECRET SERVICE"

Major Robert Warwick, War Hero, is Hero in Gillette's Civil War Play

THRILLS that stir the soul are plentiful in "Secret Service," William Gillette's famous drama, a Paramount-Artcraft special picture which comes to the..... Theatre next ..... Major Robert Warwick, who has doffed the khaki and temporarily wears the blue of the Federal and the butternut of the Confederate service in this picture, plays the role made famous by Mr. Gillette.

Caught in a desperate situation, in his efforts to betray Richmond into the hands of the Union Army, the hero is saved by a Southern Girl who has learned to love him. This is not, however, a war play with shot and shell flying thickly; but a tense human story of a few people involved in a network as the result of secret service in its most dramatic sense.

In the supporting cast are found many favorites. Wanda Hawley, beautiful and talented, is Edith Varney, the heroine, playing opposite Major Robert Warwick. Others in the cast are Theodore Roberts, Raymond Hatton, Irving Cummings, Casson Ferguson, Edythe Chapman and Guy Oliver.

Fine Photography

FINE work has been done by William Marshall, cameraman for Hugh Ford's production of the Paramount-Artcraft special, "Secret Service," in which Major Robert Warwick plays the leading role made famous by William Gillette, the author-actor, at the .....Theatre this week. Mr. Marshall has given the greatest care to the lighting and composition and the scenes are in many instances exceedingly beautiful.

DELIGHTFUL STORY OF LOVE AND WAR IS "SECRET SERVICE"

Famous Gillette Stage Success Finely Picturized and Admirably Cast

A DELICATE and delightful love story is contained in William Gillette's drama, "Secret Service," scenarized by Beulah Marie Dix, directed by Hugh Ford and released as a Paramount-Artcraft special picture. It will be seen at the.....Theatre next .....and will repay a visit to the showhouse, because it remains one of the most striking dramas ever written and in screen form should duplicate the success of its stage career. Major Robert Warwick is cast for the role made famous by the author.

The love element is characterized by that charming chivalry and beauty of the old South. There never has been a period in the history of America when men were more chivalrous or women more delicately charming; nor a place, perhaps, where these qualities were more in evidence than in the states below the Mason-Dixon line.

Wanda Hawley is Edith Varney, with whom Lewis Dumont, as Captain Thorne, falls in love. The entire cast is wonderfully well selected.

For suspense, the story of this play cannot be excelled. William Gillette is a recognized master of stage technique and the mechanics of the stage, but he has also a real literary skill.

Oliver Clever Servant

GUY OLIVER gives a splendid rendition of the colored servant, faithful and true, in "Secret Service," the William Gillette drama, a Paramount-Artcraft picturization of which will be shown at the.....Theatre next..... Major Robert Warwick is the leading player, and Wanda Hawley plays opposite to him.

FROM WAR SERVICE TO "SECRET SERVICE"

Major Robert Warwick Has Leading Role in Great Picture

AFTER a period of active service on the staff of General Pershing, overseas, Major Robert Warwick, with the record of having been one of the first important screen stars to enter the service, has returned to civil life and entered into contract with Jesse L. Lasky to appear in the leading role of "Secret Service," a Paramount-Artcraft special.

Major Warwick was given an ovation on his return to New York from France and he is today the most interesting figure in American theatricals and motion pictures.

"Secret Service," directed by Hugh Ford and with a remarkably strong supporting cast, will be seen at the.....Theatre on ..... It is a play dealing with the efforts of a secret service agent of the Union to bring about the capture of Richmond at the time when the city was beleagured by the Federal forces. Undoubtedly it is one of the most tensely interesting dramas that has ever been written, or produced.

Beulah Marie Dix did the scenario which follows the play, with little deviation from the original. The cast is a powerful one, and Wanda Hawley has the leading feminine role.

No Anachronisms

ONE of the veteran officers of the Civil War was called into consultation by Hugh Ford to supply some of the details for the production of the Paramount-Artcraft special, "Secret Service," starring Major Robert Warwick, which is on view at the..... Theatre this week. So it may be said for a certainty that there are no anachronisms in the picture. The production scored a most emphatic success.

MILLIONS MAY SEE "SECRET SERVICE"

Big Paramount-Artcraft Special Picture to be Shown Here

MANY of the playgoers of this country have seen "Secret Service" on the stage and marveled at the remarkable skill of William Gillette, both as actor and author, in gaining the attention of the audience by methods peculiarly his own.

But there are millions who have never seen the play and to these, at least, the fact that it has been made into a photoplay will come as welcome news. Next ..... it will be shown at the ..... Theatre, as a Paramount-Artcraft special, with Major Robert Warwick in the role made famous by William Gillette and with a superlative supporting cast in every particualr.

Hugh Ford was director and gave his usual skillful interpretation to the drama. Beulah Marie Dix wrote the scenario.

Wonderful Picture Effects

WONDERFUL sets were constructed for "Secret Service," the Paramount-Artcraft special, which comes to the..... Theatre next ....., with Major Robert Warwick as the star. The interior of the Varney mansion, a manor house of the South in Civil War times, is one of the most elaborate ever built. The furnishings are all genuine relics of the sixties. The costuming, too, is exquisite.

Warwick's Transition

OUT of the khaki and into the blue and grey, is the transition effected by Major Robert Warwick, late of General Pershing's overseas staff, who plays the leading role in "Secret Service," the Paramount-Artcraft special picture which is doing turnaway business at the ..... Theatre this week. The production is delightful.

DRAMATIC MOMENTS IN "SECRET SERVICE"

Major Robert Warwick Plays Fine Role in Big Photoplay

THERE are many tense situations in the new Paramount-Artcraft special, "Secret Service," directed by Hugh Ford, with Major Robert Warwick in the role created by the author, William Gillette, and which will be seen at the.....Theatre on.....

Among these, perhaps the most striking is that wherein the two brothers, Lewis and Henry Dumont, meet in the Varney home in Richmond during the siege of that city by the Federal forces in the most stressful period of the Civil War.

Lewis is on secret service, arranging to send a message to the Confederate commander which will result in laying Richmond open to easy capture by the Northern troops. Henry gains the information he needs and allows himself to be captured by the rebels.

He escapes and gets to the Varney home. The escape has been permitted by a Secret Service man who suspects the two are brothers and spies. He thinks they will betray one another. But they are too shrewd. Henry whispers to Lewis to shoot him. He refuses. Henry shoots himself to make it appear Lewis did so in capturing him. Thus the plan is saved but Henry pays the forfeit.

This is only one of many similar situations which abound in this striking drama. A wonderful cast has been selected, the leading woman being Wanda Hawley.

Actresses Run Race

WANDA HAWLEY ran a race with another actress recently to determine who could develop the smallest waist in their costumes of the sixties, used in "Secret Service," the Paramount-Artcraft special with Major Robert Warwick as star, which is drawing enormous audiences to the ..... this week. They came out about even, according to report.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "SECRET SERVICE"

A Paramount-Artcraft Special Picture

OBTAINABLE AT YOUR EXCHANGE

FILM TRAILERS $3.00 EACH

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

One Sheet .....10 cents each
Three Sheets .....30 cents each
Six Sheets .....60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .....12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them.

8x10 black and white, 8 in set.....60 cents
11x14 sepia, 8 in set, per set.....60 cents
22x28 sepia, scene or star.....40 cents
22x28 colored photos of women stars....60 cents
22x28 black and white star.....75 cents
8x10 photo of star, can be used for all other productions of this same star, each..10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen, so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper.

One column layout cut.....15 cents each
Two column layout cut.....25 cents each
Three column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:

Slides will increase the interest in this production, if you use them in advance of play date.

12 cents each

THUMB NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .....15 cents each
Also line drawings.....20 cents each

Paramount and Artcraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

Catch Lines For Advertising "SECRET SERVICE"

Exhibitors May Use These in House Programs or Other Vehicles of Exploitation of this Great Paramount-Artcraft Special Feature

"STOP that man—for God's sake. Stop him before it's too late!"

"He was sending out a false order to weaken our lines at Cemetery Hill."

"He's a damned Yankee secret agent!"

"We can't all die a soldier's death—in the war and glory of battle—our friends around us—under the flag we love!—no—not all! Some of us have orders for another kind of work — desperate — dare-devil work — the hazardous schemes of the secret service! We fight our battles alone—no comrades to cheer us on—ten thousand to one against us—death at every turn. If we win we escape with our lives—if we lose—dragged out and butchered like dogs—no soldier's grave—not even a trench with the rest of the boys—alone—despised—forgotten!"

"Dhey's a-goin ter shoot 'im—shoot him down like a dog, Missy—an' Ah couldn't b'ar to see 'em do dat."

"What is it—love and good-bye?"

"Take him down the street and shoot him full of lead!"

"It isn't our life alone—there are other lives to think of."

"THERE'S only one reason why you're not lying there now with a bullet through your head. Simply because I gave my word of honor to someone outside that I wouldn't kill you now."

"Well—you know—how it is with a feller's mother. Other people don't care—but mothers—well—they're different."

"Oh no—only the first! And that one every day—every hour—every minute—until we meet again!"

"Will give him a drum-head, boys—but it'll be the quickest drum-head ever held on earth!"

"If he won't speak shoot it out of him. Kill the dog!"

"Attack to-night—Plan three—Telegraph—Do you get it?"

"They're watching us! Shoot me in the leg!"

"Halt!—You're a prisoner!"

"There's your prisoner. Look out for him."

"The man is dead!"

EXPLOITATION FEATURES

Exhibitors Should Play Up These Points in their "Secret Service" Advertisements

The fame of the author-actor Wm. Gillette.

The notable achievements of Major Robert Warwick.

The direction by Hugh Ford.

A Paramount-Artcraft special.

The superb cast.

The tense dramatic interest.

The beauty of the love element.

The heart interest of the story.

Your Exchange Will Furnish
You Proofs of the
STORY MAT on
"SECRET SERVICE"

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "SECRET SERVICE"

.....1919

Dear Miss Roberts:

Sh! Hist! A spy! In the American Army--his name is Lewis Dumont, posing as a Captain!!!

"U B SURE 2 C SCRT SRVCE. Y? I B-leeve IT 2 B A GRATE FILLUM! "Monsieur X, No. 76, S.S."

Upon receipt of this mysterious message our code experts deciphered the system and we followed directions. Needless to say, we cannot divulge information of national importance. We followed the the tip, however, and, knowing your staunch patriotism, desire to confer with you as to the necessary action in this case.

We are able to say that Captain Dumont's real name is Major Robert Warwick, and that he is involved in a thrilling plot with Wanda Hawley. How do we know? Why, by seeing the play, "Secret Service," written by William Gillette and now a new Paramount-Artcraft special.

Upon viewing this extraordinary picture you will immediately realize how Captain Dumont's machinations in the Confederate telegraph office imperiled the whole city of Richmond. But he was a Union spy--and a pretty girl loved him--and altogether it seemed best to postpone hasty judgment until you have seen the picture yourself when it comes here from.....to.....

As for the code message, call at the box office when you come to see "Secret Service" and we'll tell you what it means.

Sincerely yours,

Manager.....

POST CARDS ON "SECRET SERVICE"

Exhibitors will be wise to mail at least one of these Postals to their patrons

.....1919

Dear Miss Roberts:

"Secret Service" is the title and subject of the new Paramount-Artcraft special, with Major Robert Warwick, which is here today.

The story is based on the play by William Gillette, dealing with a Union spy who nearly caused the capture of the Confederate army in Richmond, and who DID succeed in winning a Southern beauty. It is not only a thriller, but a real drama.

Sincerely yours,

Manager.....

.....1919

Dear Miss Roberts:

A new Paramount-Artcraft special named "Secret Service" will come here on ..... This will let you know in time to make plans to see this wonderful picture as produced with Major Robert Warwick and Wanda Hawley.

The plot is based on William Gillette's famous play and makes a remarkably fine motion picture.

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange _____ Street _____

City _____

Date _____

Exhibitors' Advertising Accessory Order Blank

Order No._____

Play Date	Titles of Productions	Posters: 1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Lobby Display Photos.: Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Hall Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Slides Each .12	Scene Cuts Coarse Screen Only: 1 Col. .15	2 Col. .25	3 Col. .35	Star Cuts Fine and Coarse Screen: 1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	Amount

(Gratis Material)

Press Books _____ Music Cues _____ (Publicity mat Picture & Type) _____

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted) _____

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

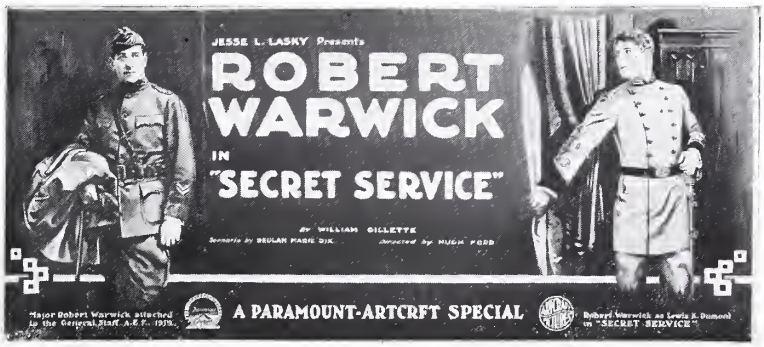
Total Amount Remitted

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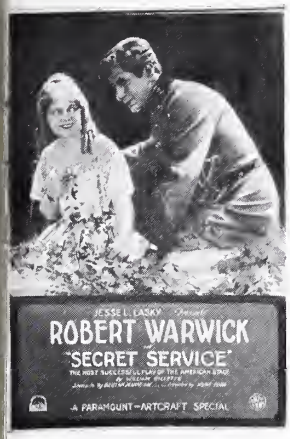
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ADVERTISING POSTERS AND SLIDE



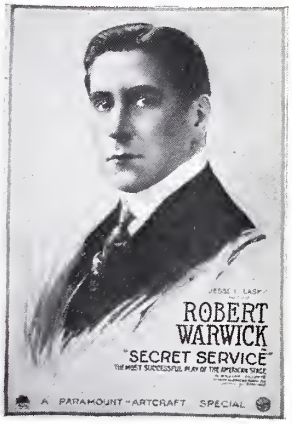
Twenty-four Sheet



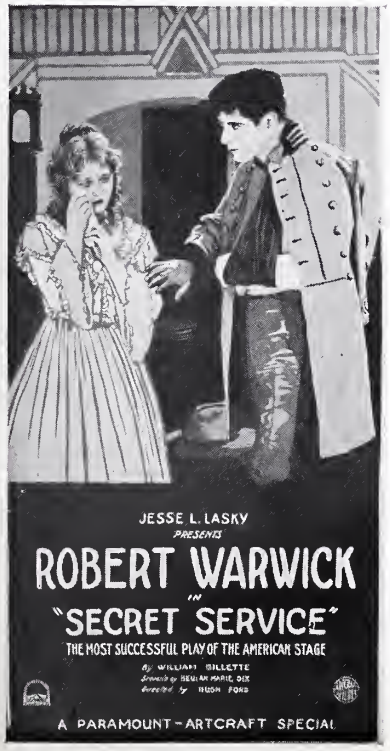
One Sheet



Six Sheet



One Sheet



Three Sheet



Slide

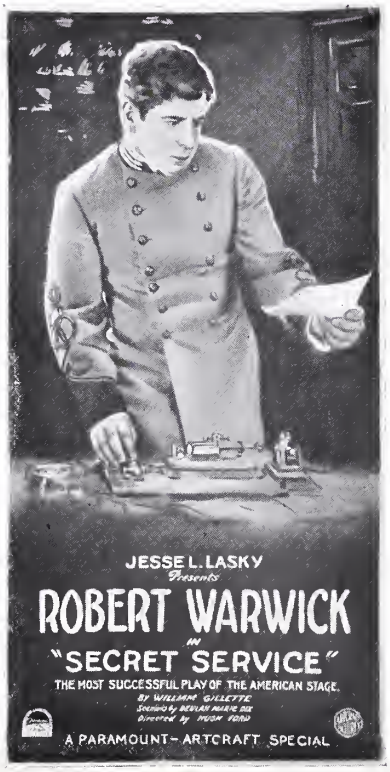
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ROBERT WARWICK *in*
"SECRET SERVICE"

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BUT HOW?
POSTERS-

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All Over Town! Everywhere!

That's the way to turn 'em away—every show.



Three Sheet

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EDYTHE CHAPMAN



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WANDA HAWLEY



THEODORE ROBERTS



RAYMOND HATTON

· Jesse L. Lasky ·

PRESENTS

ROBERT WARWICK

IN

"Secret Service"

The most successful play of the American Stage

BY

WILLIAM GILLETTE

SCENARIO BY

BEULAH MARIE DIX

DIRECTED BY

HUGH FORD









Paramount Pictures

ARTCRAFT PICTURES

Roto One Sheet - - - - - - - - - - - - - Price 12 Cents

HELPS THAT REALLY HELP YOU TO PUT ACROSS

DOROTHY DALTON

IN

"OTHER MEN'S WIVES"

By C. Gardner Sullivan — Photographed by John Stumar
Directed by Victor L. Schertzinger — Supervised by Thomas H. Ince

A Paramount Picture

ADVERTISING LAYOUTS

BILLBOARDS AND POSTERS

ADVANCE PUBLICITY STORIES

CURRENT PUBLICITY & "SHORTS"

SCENE CUTS FROM PRODUCTION

MATERIAL FOR YOUR PROGRAM

NEWSPAPER STORY MATS

STILLS, SLIDES, STAR CUTS

ETC.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Questions We Are Often Asked

Q. What is this press book for?

A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?

A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?

A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories?

A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat. form.

Q. Have you any cuts in which an illustration and a story are combined?

A. Yes. See the "story mat." shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?

A. A mat. is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?

A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats. to newspapers?

A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"

A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"

A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?

A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?

A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?

A. At your Exchange.

Q. When do I get accessories at your New York office?

A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?

A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor.

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK

AD CUTS and MATS

Facts Exhibitors Should Know About Dorothy Dalton and Her New Picture, "Other Men's Wives"

THERE are few better known screen actresses than Dorothy Dalton. As a star in Paramount-Ince photoplays, she has deservedly won recognition as a player of exceptional genius and, this, aided by her winsome personality, has advanced her to the front rank of motion picture stars. What this means to exhibitors need not be alluded to. It is sufficient to say that all pictures starring Dorothy Dalton are distinctly worth while as box office attractions.

Dorothy Dalton, Star

MISS DALTON is not only a capable actress, but she is a woman whom all alike admire, not only for her art, but herself as well. In her especial line of characterizations—those of strong women, brave, resourceful, persevering and untiring and whose examples are well worthy of emulation by the womanhood of the nation, it may safely be said that she has few superiors, if indeed, she has any equals. Her genius again has found adequate expression in her latest photoplay. "Other Men's Wives," in which she portrays the role of an impoverished orphan society girl who is wholly dependent upon her wealthy associates for subsistence and who becomes involved in a cruel mesh of circumstances from which she eventually emerges triumphant and with honor to herself. It is a strong characterization which doubtless will enhance her reputation as an actress of the greatest merit.

C. Gardner Sullivan, Author

WHEN it is said that C. Gardner Sullivan is author of a picture story, it is to be assumed that its treatment for screen purposes is perfect. Mr. Sullivan has written and adapted many successful photoplays, and he is known as one of the ablest photoplaywrights in the country. He is author of "Other Men's Wives" and he is at his best in this admirable photoplay.

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A Captivating Story

CYNTHIA BROCK, an orphan, is stranded among millionaires, a society parasite of beauty and accomplishments, living on the bounty of her former friends, passing from town house to country mansion, with no means of her own. She is beautiful and greatly admired for her beauty and gowns. At the house of a friend, she meets James Gordon, an Iron Master, and his wife, Viola. The latter is beautiful and desirous of becoming a member of the exclusive social set in which Cynthia moves.

Through the efforts of Fenwick Flint, a financier, the Gordons are invited to dine with the Peyton-Andrews, with whom Cynthia is staying. Flint, a cold man of the world, is infatuated with Viola and is seeking to win her from her husband. He knows Cynthia is in need of money and he offers her $100,000 to get Gordon into a compromising situation with her, in order that Viola may obtain a divorce.

Hounded by creditors, Cynthia does not at first spurn the offer, and later accepts a gift of $10,000 with which Flint purposes she shall bind their bargain. She endeavors to play Fint's game, only to discover that she loves Gordon and he her. Falling into a trap, Cynthia and Gordon are placed at Flint's mercy. Gordon agrees that his wife shall divorce him and he offers to vindicate Cynthia by making her his wife.

Cynthia denounces Flint and leaves the house. She disappears from the fast set and establishes herself in the business world. Viola marries Flint, but they separate soon after. Gordon and Cynthia meet in different circumstances and both find happiness.

Victor L. Schertzinger, Director

VICTOR L. SCHERTZINGER is a skilled director whose work is much admired. He piloted Charles Ray in many of his picture successes, and he is responsible for Miss Dalton's recent successes, "Quicksand" and "Hard Boiled." He has done excellent work in "Other Men's Wives" as press and public doubtless will agree.

An Excellent Company

MISS DALTON has been surrounded by a highly capable company of supporting players. Her leading man is Forest Stanley, a well known screen player. Others in the cast include H. E. Herbert, Dell Boone, Elsie Larimer and Hal Clements.

John Stumar, Cameraman

JOHN STUMAR has done exceptionally fine work in "Other Men's Wives." Mr. Stumar has a keen eye for the artistic. His skill with lightning and other technical effects are difficult to surpass.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



Thos. H. Ince presents DOROTHY DALTON in "Other Men's Wives"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8981, illustrated on Page 2 of 'Other Men's Wives' press book." Specify whether you want an electro or a mat.



Your Exchange has ten stock heads of Dorothy Dalton, in electro or mat form, suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8988, illustrated on Page 2 of 'Other Men's Wives' press book." Specify whether you want an electro or a mat.

Thos. H. Ince presents
DOROTHY DALTON
in "Other Men's Wives"
A Paramount Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Cast and Story of "OTHER MEN'S WIVES"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Dorothy Dalton's Latest Photoplay

A Paramount Picture

Dorothy Dalton an Orphan Stranded Among Millionaires in her New Paramount Picture, "Other Men's Wives"

Story Teaches Moral That it is Dangerous to Look With Longing Eyes on Other Men's Wives—Situations Dramatic and Appealing

CYNTHIA BROCK, a young and beautiful woman moving in a world of luxury and millions is more to be pitied than the humblest working girl who grinds her life out for a pitiful weekly wage.

The hazard of life has left Cynthia, an orphan, stranded among millionaires, a society parasite, living on the bounty of former friends, passing from town house to country mansion, with no means of her own to pay for the simplest necessities.

She is welcomed everywhere for her beauty, her dazzling gowns, for which she owes, and is pitied and patronized by her plutocratic hosts who are aware of the conditions of things.

At the house of one of her most exclusive friends she is introduced to the Gordons, James and his wife, Viola. James Gordon, an Iron Master, has recently amassed a large fortune—his wife, Viola, a beautiful woman with little moral scruple, is anxious to break into the highest social circles. Through the services of Fenwick Flint, a big figure in financial and social circles, they are invited to dine with the Peyton-Andrews in whose home Cynthia Brock is staying—Flint, who is a cold calculating man of the world, whose large means enable him to gratify his every whim, has taken a great fancy to Viola and is striving by every intrigue to win her from her husband.

An inspiration comes to him suggested by the peculiar circumstances of Cynthia's social existence and her desperate need of money. He invites the Gordons and Cynthia to join a party at his lodge in the Adirondacks and plays Cynthia against James Gordon as he sees they are mutually attracted. When the ground seems safe, he bluntly proposes to Cynthia that she aid him in procuring a divorce for Viola. He knows that Cynthia is being hounded by her creditors and that her position is daily becoming more untenable. He also counts on her love of luxury and her bitter revolt against the daily humiliation to which she is exposed by her poverty.

He offers to give her $100,000 if she can obtain such a hold on Gordon that a divorce can be easily obtained. After an interview in which he has played on all her weaknesses and necessities, he forces a gift of $10,000 on her to bind the proposed bargain.

Cynthia, driven to the wall, takes the money half-heartedly and mentally tortured, she endeavors to play the game outlined for her by Flint, but in the play she finds that she has come to love Gordon and to her dismay, finds that her love is returned.

Falling into a well laid trap, Cynthia and James are placed at the mercy of Flint and Viola. The episode which leads to the denouncement is in itself of an entirely innocent nature, but is sufficient for the purposes of the two conspirators. Gordon, in the presence of Flint, agrees that his wife shall divorce him and begs Cynthia to be allowed to vindicate herself by becoming his wife.

Cynthia, overwhelmed with shame and remorse confesses her part in the plot to Gordon and after denouncing Flint, leaves abruptly social environment and plunges into a world of work and honest living to win back her own self respect.

She disappears from the fast set and by dint of hard work establishes herself in an assured position in the business world.

Viola marries Flint, but as neither one of them is under the slightest delusion about the moral worth of the other, the union soon ends in a second divorce.

James Gordon and Cynthia come together after a period of time, which leads to a complete understanding and a perfect reconciliation.

"OTHER MEN'S WIVES"

The Cast

Cynthia Brock, an Orphan
DOROTHY DALTON

James Gordon, an Iron Master
FOREST STANLEY

Fenwick Flint, a Capitalist
H. E. HERBERT

Viola Gordon.....DELL BOONE

Mrs. Peyton-Andrews
ELSIE LARIMER

Mr. Peyton-Andrews, HAL CLEMENTS

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



Thos. H. Ince presents
DOROTHY DALTON
in "Other Men's Wives"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8989, illustrated on Page 4 of 'Other Men's Wives' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8985, illustrated on Page 4 of 'Other Men's Wives' press book." Specify whether you want an electro or a mat.



Thos. H. Ince presents
DOROTHY DALTON
in "Other Men's Wives"
A Paramount Picture



Thos. H. Ince presents DOROTHY DALTON in "Other Men's Wives"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8984, illustrated on Page 4 of 'Other Men's Wives' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Dorothy Dalton, in electro or mat form, suitable for use with any of her pictures. pictures.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

Exclusive Stories
For Photoplay Editor
From.....Theatre

LOUISE FAZENDA, one of the prettiest and also one of the most athletic girls in the Paramount-Sennett Company, is a great believer in out-of-door treatment for everything. "It doesn't matter much what you eat," she says, "if you stay out of doors long enough. I make it an invariable rule to hike through the mountains at least once a week no matter what my other engagements are. I don't take any little tabby cat strolls either. I walk for twenty miles at a stretch. Often I start out Saturday when the studio closes and walk all night long. I walk until I am thoroughly exhausted —not just tired. Then I completely relax. It is important to know how to rest and to know how to walk."

* * *

Years ago when Thomas H. Ince, the Paramount and Artcraft producer, first came west and opened up the historic old studio in the Santa Monica mountains known as "Inceville," there were many actors and actresses of all types who flocked to his standard and made their debut under his direction. Many of these old pioneers are now returning to the Ince fold again to work for him in his magnificent new plant at Culver City. The new "lot" is one of the most cosmopolitan places in the world. There are people of all types and descriptions representing nearly every nationality on the globe. One of the types now most in demand, according to Mr. Ince, are those long-whiskered gentleman who are usually laughed at on the streets, but of which a scarcity prevails at the picture studios.

* * *

As the next Paramount picture in which he is to be starred requires that he fight a real pugilistic combat, Charles Ray, who always aims at the utmost in realism in all his pictures, has engaged a sparring partner and has already begun training and getting himself in shape. Ray Kirkwood, a promising young fighter who has won many honors in lightweight matches, is the man who will exchange preliminary wallops with the Ince-Paramount star. Mr. Ray is determined that when the fight scene is ready to be staged it will be a real fight with Queensbury, not motion picture rules in force. The script says the star must win, and Charlie is determined to win.

Exclusive Stories
For Photoplay Editor
From.....Theatre

HAVING exhausted everything modern in her search for thrills, Shirley Mason, Paramount's tiny star, is planning to take a bicycle trip with a girl friend. Not on a motorcycle, mind you, but a regular old-fashioned wheel. Miss Mason promises to stick to level ground and not try climbing hills or coasting.

* * *

"A mop," take it from Charlie Murray, the Paramount-Sennett comedian, "is a kitchen's toothbrush." A whimsy as clean as a hound's tooth, is our conception of it.

* * *

Ethel Clayton came to New York some time ago for a three-months' vacation, but promptly left for a real rest. Rumor has her in Connecticut, in New Jersey and other places, but even Paramount's publicity staff are puzzled. Wherever she is, she is far away from the movie camera.

* * *

Until recently Adele Buffington sold tickets at the window of the California Theatre in Los Angeles. Then she sold a story to Thomas H. Ince for $300. A little later Mr. Ince gave her a position on his scenario staff and she gives promise of being heard from as one of the popular scenarists of the day. Other new members of the Ince staff who will write for Paramount and Artcraft pictures are Eugene B. Lewis, formerly scenaria editor for Uiverasl; George C. Hull, E. Ely Paget, and Ethel Gilette Thorpe. The older members are C. Gardner Sullivan, John Lynch, R. Cecil Smith, Julien Josephson and Verne Hardin Porter.

* * *

The motion picture industry has again been honored by the government in having been called upon by the Treasury Department to lend its aid in making the Victory Liberty Loan a success. Arrangements for the motion picture drive have been completed by the Commitee appointed by the National Association of the Motion Picture Industry to co-operate with the Treasury Department, Adolph Zukor, Chairman of the Committee, announces thirty-seven Loan Films have been completed, and will be distributed gratis to exhibitors to help put the loan over.

Exclusive Stories
For Photoplay Editor
From.....Theatre

BILLIE BURKE, who for the past few months has been enjoying a well-earned Winter vacation at Palm Beach, has signed a new contract with Famous Players-Lasky Corporation to continue her appearance in Paramount pictures, by arrangement with F. Ziegfeld, Jr. Her new arrangement will not interfere with her appearance on the stage in all-star revival this spring and her appearance under Mr. Ziegfeld's management in a new play next Fall.

As her two recent Paramount pictures, "The Make-Believe Wife" and "Good Gracious Annabelle," Miss Burke's first picture under her new contract will be a famous Broadway success. "Billeted," a legitimate vehicle Margaret Anglin used to great advantage, is the initial picture to be made under the new contract.

* * *

On April first, Bryant Washburn was on his set, working under Donald Crisp in a coming Paramount production, "A Very Good Man," when Julius, Cecil B. DeMille's office boy, came up to him excitedly and said: "Mr. Hoffman wants to see you right away. Very important!"

Hoffman is studio general manager, so Washburn left the set and went into his office.

"Yon want to see me?" said Washburn, smiling brightly. "Not that I know of," said Mr. Hoffman. Washburn was wise immediately.

He returned to the stage, where everybody was set to give him the haha. "Hoffman didn't want to see me," said Bryant, assuming a stern expression, "but he wants to see the man who told me he did. Julius, he wants you to go in and explain."

Julius grew frightened and set forth to Mr. Hoffman's office, worrying about his job.

"You——you want to see me, Mr. Hoffman?" he asked, timidly. The studio general manager, whose busy day it was, looked up from his desk in perplexity. "Say, what the hell!" he demanded." Are you guys trying to kid me? Cut it out and go back to your set!"

But Julius didn't show up at the set until April 2. He remained in hiding all day.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

8986



Thos. H. Ince presents
DOROTHY DALTON
in "Other Men's Wives"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8986, illustrated on Page 6 of 'Other Men's Wives' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8987, illustrated on Page 6 of 'Other Men's Wives' press book." Specify whether you want an electro or a mat.

8987



Thos. H. Ince presents
DOROTHY DALTON
in "Other Men's Wives"
A Paramount Picture

8982



When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8982, illustrated on Page 6 of 'Other Men's Wives' press book." Specify whether you want an electro or a mat.

Thos. H. Ince presents DOROTHY DALTON in "Other Men's Wives"
A Paramount Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

Dorothy Dalton Makes First Passenger Trip From New York to Albany Via Seaplane



DOROTHY DALTON did her first bit of air travel in New York recently. Incidentally, she was the only passenger on the first passenger-carrying trip made by seaplane between New York and Albany. At Albany, Miss Dalton called on Governor Smith, who officially welcomed her. Miss Dalton is going to spend some time in New York, having left the Western studios on the completion of her Paramount picture, "Other Men's Wives," which was supervised by Thomas H. Ince.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

Send this Mat to your Newspaper Today! IT IS FREE!

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.



Thos. H. Ince presents DOROTHY DALTON in "Other Men's Wives"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8980, illustrated on Page 8 of 'Other Men's Wives' press book." Specify whether you want an electro or a mat.



Your Exchange has ten stock heads of Dorothy Dalton, in electro or mat form, suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8983, illustrated on Page 8 of 'Other Men's Wives' press book." Specify whether you want an electro or a mat.

Thos. H. Ince presents DOROTHY DALTON in "Other Men's Wives"
A Paramount Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



THOS. H. INCE Presents

Dorothy Dalton

in

"Other Men's Wives"

A Paramount Picture

SHE was "broke" and the gang of social pirates she called her "friends" thought she would be easy to "frame-up". She was —NOT! Come to see.

ALSO

"FATTY" ARBUCKLE

IN

"A DESERT HERO"

PARAMOUNT-ARBUCKLE COMEDY

COLISEUM

Thomas H. Ince presents

DOROTHY DALTON

in

"Other Men's Wives"

A Paramount Picture

Used as a cats-paw, she scratched the wrong way

COLISEUM

PRINCESS



THOS. H. INCE Presents,

Dorothy DALTON

in

"Other Men's Wives"

A Paramount Picture

TRADE MARK Paramount Pictures

By C. Gardner Sullivan
Directed by Victor L. Schertzinger

Photographed by John Stumar
Supervised by Thomas H. Ince

Thos. H. Ince presents



By C. Gardner Sullivan
Directed by Victor L. Schertzinger
Photographed by John Stumar
Supervised by Thomas H. Ince

DOROTHY DALTON

in "OTHER MEN'S WIVES"

A Paramount Picture

THE crowd of social parasites she chummed with thought that she was so badly "broke" that they could use her for a cat's paw—but they found that she could scratch the wrong way.

Even the man she loved—But don't let's spoil the story; come to see it, won't you?

AUDITORIUM

THOS. H. INCE PRESENTS DOROTHY

DALTON

in



SHE was poor as a church-mouse, yet she hob-nobbed with millionaires. That is, she hob-nobbed with them till she found out what their game was. Then, poor as she was, she beat them at their own game and won the very man—

But you ought to see THAT in the picture to appreciate it! Come, won't you?

By C. Gardner Sullivan
Directed by Victor L. Schertzinger
Photographed by John Stumar
Supervised by Thomas H. Ince

Other Attractions

PRINCESS

OTHER MEN'S WIVES

A Paramount Picture

Advance Press Stories on "OTHER MEN'S WIVES"

To be Sent to the Newspapers Prior and During the Display of Dorothy Dalton's Photoplay, "Other Men's Wives"

A Paramount Picture

DANGER! LOOK WITH NO LONGING EYES AT "OTHER MEN'S WIVES"

Dorothy Dalton's Latest Ince-Paramount Photoplay Teaches Moral

THAT it is a dangerous thing to look with longing eyes on other men's wives, is the moral brought out in Thomas H. Ince's latest Paramount picture "Other Men's Wives," in which Dorothy Dalton is starred with a remarkably strong cast supporting her.

The story concerns a young girl in desperate circumstances who is used by a designing man as a cat's paw to scratch the domestic felicity of another man's wife. He who disdains the sanctity of the home, is in love with a married woman and is an apostle of the creed that all is fair in love. The husband is above reproach and the only hope or divorce grounds is to catch him in some compromising position.

The young girl, played by Dorothy Dalton, is used for this purpose. In the dramatic development it turns out her character is too strong and she exposes the intrigue. The crisis revolutionizes her own life and wins for her the respect of an honorable man that later develops into a true love.

The picture will be shown at the commencing..... It was directed by Victor L. Schertzinger, under the supervision of Thomas H. Ince. In the supporting cast are Forrest Stanley, H. H. Herbert, Dell Boone, Elsie Larimer and Hal Clements.

Hal Clements, Pershing's Double

HAL CLEMENTS, who plays the part of a society man in support of Dorothy Dalton in "Other Men's Wives," Thomas H. Ince's latest photoplay, which comes to the .....theatre next ....., is a remarkable double for General Pershing. He has appeared as the great American general in a number of photoplays.

DOROTHY DALTON'S "OTHER MEN'S WIVES" STRONG PHOTOPLAY

Fine Scenes in Adirondacks Jazz Band and Trimmings Supply Atmosphere

A WEEK end party in the Adirondacks with a halloween party in an elaborate mountain lodge, a metropolitan jazz band and carnival trimmings supplied by the millionaire owner is the refreshing atmosphere given in Dorothy Dalton's latest photoplay "Other Men's Wives" which comes to the .....Theatre as a Paramount offering for..... days commencing .....

Miss Dalton is featured in a fascinating character. She is supported by an exceptionally strong cast including Forrest Stanley, H. H. Herbert, Dell Boone, Hal Clements and Elsie Larimer. It was directed by Victor L. Schertzinger under the supervision of Thomas H. Ince.

The plot is one that will interest women as it is based on a clash of women's emotions. One wife, tired of her husband and in love with another, manipulates through her lover to force another (played by Miss Dalton) to compromise the husband so she can get a divorce.

The husband wins the respect and admiration of the girl who is trying to work his undoing and there comes a terrific struggle between the two women.

Apostle of Happiness

DOROTHY DALTON who plays the part of Cynthia Brock in "Other Men's Wives," which comes as a Paramount offering to the .....Theatre for .....days, commencing ....., is an apostle of happiness. At the Ince Studio in Culver City, her dressing room is papered with a design of Bluebirds, symbol of happiness, she plays the ukulele during her spare moments and has most of the actors and employes humming Hawaiian songs.

DOROTHY DALTON HAS FINE ROLE IN "OTHER MEN'S WIVES"

Used as Tool by Rich Man She Solves Most Difficult Social Problem

DOROTHY DALTON has an unusual part as Cynthia in "Other Men's Wives," the latest Thomas H. Ince photoplay which comes to the .....Theatre for .....days commencing .....as a Paramount offering.

Cynthia is forced by necessity to agree for a stipulated sum to try to compromise a married man so that his wife may have evidence to get a divorce, thus permitting her to marry the man whom she loves.

The unsuspecting husband wins her sympathy and then her love and she is brought to a realization that she is about to injure a noble man. She wants to retract her agreement, but the other man, he who would break up the home, has the whip hand over her.

How to escape the predicament is the trying situation with which she is confronted. Her womanly courage asserts itself at the critical moment and she solves the problem. To tell how, would detract much from the interest of the picture. The story was written by C. Gardner Sullivan and directed by Victor L. Schertzinger under the supervision of Thomas H. Ince.

Stanley Popular Player

PICTURE lovers will remember a few years ago one of the most popular young men of the screen was Forrest Stanley. He deserted the cinema to return to the speaking stage. He comes back to the camera in support of Dorothy Dalton in "Other Men's Wives," which will be shown at the ..... Theatre for .....days, commencing ..... He plays the part of a young husband whose wife has fallen in love with another and who is made the object of the designing lovers.

GIRLS AND GOWNS IN DALTON PHOTOPLAY

Famous Ince Star Well Cast in "Other Men's Wives

GIRLS and gowns play an important part in "Other Men's Wives," the latest Thomas H. Ince photoplay featuring Dorothy Dalton, which comes as a Paramount offering to the .....Theatre for .....days commencing .....

Miss Dalton herself sets the pace by wearing some new products from her modiste that are bound to make the women in the audience sit up and take notice. In truth, she runs the gamut of wearing apparel from the riding habit to boudoir gown. There are some big dance scenes and in these she fairly revels in gorgeous dresses.

It is a tensely dramatic story by C. Gardner Sullivan, but it is placed in settings of lovliness and concerns people who are beautifully plumed. Miss Dalton is surrounded by a carefully selected cast which includes Forrest Stanley, H. H. Herbert, Dell Boone, Elsie Larimer and Hal Clements.

Dell Boone From Missouri

DELL BOONE came from Missouri, and if anyone thinks there is something she cannot do, she has the proverbial Missouri spirit—has Dell Boone. She appears in support of Dorothy Dalton in "Other Men's Wives," which comes as a Paramount offering to the .....Theatre for .....days commencing ..... She rides horseback, motors, swims and anything athletic. She also is decidedly feminine and an artistic actress.

FINE CLOTHES DON'T INSURE HAPPINESS

Excellent Morals Taught by "Other Men's Wives"

FINE feathers and elegant clothes do not necessarily bring happiness to a woman according to the dramatic situation contrived by C. Gardner Sullivan in Thomas H. Ince's latest photoplay "Other Men's Wives," in which Dorothy Dalton in a wonderful array of elegant gows will be featured at the .....theatre next.....

She plays the part of a young woman named "Cynthia," and moves in a set of society women. Modern gown creations not exploited by Miss Dalton will be found on the other women of the exceptionally large cast.

Cynthia has been raised in silks and satins. She is left penniless and is forced to accept the hospitality of a man who uses her as a tool to break up a home that he may marry the woman. She is compelled to go through with the scheme, but finally becoming convinced of the honor and integrity of the husband, exposes the plot and works out the destiny of the characters in an unexpected manner.

Herbert Supports Dalton

HOLMES EDWARD HERBERT appears in support of Dorothy Dalton in Thomas H. Ince's latest photoplay "Other Men's Wives," at the ..... Theatre this week. He is Irish by birth and was educated at Rugby in England. He supported Billie Burke, Blanche Bates, Mrs. Patrick Campbell and Martha Hedman.

CYNTHIA TYPICAL AMERICAN WOMAN

Dorothy Dalton Discusses Role in "Other Men's Wives"

THE character of Cynthia Brock in "Other Men's Wives," the latest Paramount-Ince photoplay starring Dorothy Dalton, which will be shown at the .....theatre next ....., is typical of many American girls of wealth who are suddenly bereft of their fortunes, according to Miss Dalton in a recent interview.

"Cynthia has been reared to be an ornament," said Miss Dalton in commenting upon her new characterization, "and she knows of no way to support herself when bereft of her means. Circumstances may have forced many such girls into the situation of Cynthia. She was compelled to agree to do something against which she naturally revolted, but from which could not escape.

She was forced by clever intrigue to try to get an unsuspecting married man into a compromising situation so his wife, in love with another, could get a divorce. But, while she had never been trained to earn her own way, she had been taught what was right and in the great critical moment her better self triumphs.

She throws off the sham of society and makes herself independent even to the extent of a bare bread and butter fight. Having the right mettle, she succeeds. I believe she is a character to be admired, for she wins in an honorable fight when she has been untutored for the fight.

To my notion, that is a greater accomplishment than winning success by a girl who all her life has been trained to make her own way."

Charming Dalton Picture

DOROHY DALTON'S latest Paramount picture, "Other Men's Wives," is in every respect a charming photoplay and it is heartily received by large crowds at every showing at the ..... theatre this week.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "OTHER MEN'S WIVES"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

FILM TRAILERS $3.00 EACH

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

One Sheet .....10 cents each
Three Sheets .....30 cents each
Six Sheets .....60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .....12 cents each

---

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them.

8x10 black and white, 8 in set.....60 cents
11x14 sepia, 8 in set, per set.....60 cents
22x28 sepia, scene or star.....40 cents
22x28 colored photos of women stars....60 cents
22x28 black and white star.....75 cents
8x10 photo of star, can be used for all other productions of this same star, each..10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen, so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper.

One column layout cut.....15 cents each
Two column layout cut.....25 cents each
Three column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:

Slides will increase the interest in this production, if you use them in advance of play date.
12 cents each

THUMB NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .....15 cents each
Also line drawings.....20 cents each

Paramount and Artcraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Other Men's Wives"

.....1919

Dear Miss Pemberton:

Cynthia Brock was a girl who moved in millionaire circles. If you saw her with anybody, you didn't have to look the other person up in Dun's. You knew his or her credit was good.

But Cynthia herself was broke. She was a social parasite, living on the bounty of her friends--and pitied and patronized by them. She was brought up to do nothing, and had succeeded admirably.

Then came Fenwick Flint, who cast amorous eyes at Viola Gordon--Mrs. James Gordon. And he offered Cynthia $100,000 if she could win James Gordon's affections--so that Mrs. Gordon could get a divorce.

Driven to the wall, Cynthia accepts the offer, and begins her game.

Before the game is over, she realizes that Gordon has lost his heart to her--and, with a sickening feeling, realizes that she is in love with him. Then, rather than take dirty money for love, she--

That's the central situation in "Other Men's Wives", a Paramount picture starring Dorothy Dalton that comes here.....

May we not expect you?

Sincerely yours,

Manager.....

POST CARDS ON "OTHER MEN'S WIVES"

Exhibitors will be wise to mail at least one of these Postals to their patrons

.....1919

Dear Miss Pemberton:

Dorothy Dalton's latest Paramount production, "Other Men's Wives", comes here.....for a run of.....

It's a gripping story of a quadrangle--with two corners that matched and two that didn't.

Sincerely yours,

Manager.....

.....1919

Dear Miss Pemberten:

Dorothy Dalton in "Other Men's Wives", a Paramount, is the attraction today. It will continue here for.....days.

It's about four people--two who were happy--and two who weren't.

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange _____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

	Order No._____	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
Play Date	Titles of Productions	1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Each .12	1 Col. .15	2 Col. .25	3 Col. .35	1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	

(Gratis Material)

Press Books _____ Music Cues _____ (Publicity mat Picture & Type) _____

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted) _____

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor) _____

(Address) _____

ADVERTISING POSTERS AND SLIDE

Always Obtainable at Your Exchange



Six Sheet



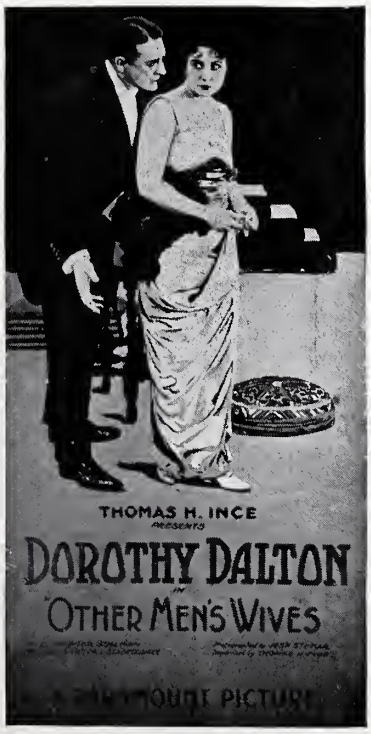
One Sheet



One Sheet



Slide



Three Sheet

How Will You Advertise

DOROTHY DALTON

IN

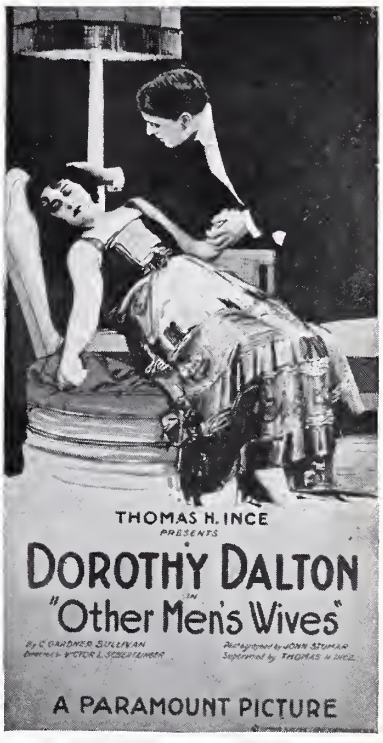
"Other Men's Wives"

BIG! BUT HOW?

POSTERS

1-Sheet—3-Sheet—6-Sheet

All Over Town! Everywhere!



Three Sheet

That's the way to turn 'em away every show

A Paramount Picture



MAKING A CRIPPLE OF THE WOMAN IN HIS POWER



DOROTHY DALTON



PITY FOR THE MAN WHOSE HOME SHE IS EXPECTED TO DISRUPT

Thomas H. Ince

PRESENTS

DOROTHY DALTON

IN

"OTHER MEN'S WIVES"

BY C. GARDNER SULLIVAN

DIRECTED BY VICTOR L. SCHERTZINGER

Photographed By JOHN STUMAR

Supervised By THOMAS H. INCE



THE HUMBLE CONFESSION



SCHEMING MAN DICTATES TO WOMAN

Roto One Sheet - - - - - - - - - - - - Price 12 Cents

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 20

The Avalanche

Scheduled Release Date: **22 Jun 1919**

ELSIE FERGUSON

in

THE AVALANCHE

Presented by Adolph Zukor
By Gertrude Atherton
Scenario by Ouida Bergere
Directed by George Fitzmaurice

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

QUESTIONS WE ARE OFTEN ASKED

Q. What is this press book for? A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6 and 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown on page 17. These mats are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?" A. The advance stories, current stories and reviews that appear in this book. They will interest your people in your current attraction.

Q. What do you mean by "for general purposes? A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from the New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes For Live-Wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed, in this book? A. At your Exchange.

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see page 20 of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION

AD CUTS and MATS

Chats With Exhibitors on Elsie Ferguson and Her New Artcraft Photoplay, "The Avalanche"

THAT Elsie Ferguson is one of the leading motion picture stars of the world cannot be denied. Her progress in the last two years has been phenomenal and her beauty and talents have advanced her to the fore on the road to stellar fame. Her pictures, enriched by her genius and all the varied appurtenances of splendid production, are attractions appreciated by all exhibitors.

Elsie Ferguson, Famous Star

THE screen career of Elsie Ferguson exemplifies the truism that genius finds its reward no matter what its mode of expression may be. For many years a reigning stage favorite, Miss Ferguson relinquished the commanding position she occupied in public esteem as one of the foremost actresses of the legitimate drama, to win new honors in the infinitely greater sphere of the silver sheet. That she has succeeded beyond her most sanguine expectations must be conceded. Her art, her personality, her versatility, her brilliancy, have gained for her a screen following of immense magnitude, so that today she stands without a rival in her field.

Gertrude Atherton, Author

GERTRUDE ATHERTON, for many years a celebrated writer of fiction, is one of the foremost novelists in the United States. She is a remarkably virile writer whose genius has found brilliant expression in many successful novels.

Ouida Bergere, Scenarist

ALTHOUGH her work is new to Paramount and Artcraft picture audiences, Ouida Bergere, who adapted "The Avalanche" for the screen, is an experienced scenarist of exceptional talents. She was identified for a long period with Pathe productions and has written numerous successful scenarios.

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Inside Back Cover—Paper
Back Cover—Latest Releases

George Fitzmaurice, Director

IDENTIFIED with Pathe productions as director for several years, George Fitzmaurice, whose first Paramount production is "The Avalanche," is well known as one of the ablest directors identified with the screen. He directed "The Naulahka," a famous production, and his skill was displayed in numerous other screen classics.

A Remarkable Story

HELENE, a young beautiful girl, has inherited from her grandfather, who was slain in a gambling quarrel, a taste for gambling. Her mother, Chichita, after the suicide of Philip L'Estrange, father of Helene, leaves the latter in a convent to be educated and fifteen years later, the girl makes her escape and writes to John Harvey, her guardian in New York, demanding her right to "live like other girls." Harvey sends for Helene's mother who is now the wife of Nick Delano, a professional gambler, running a fashionable resort in New York, and adopts Helene when Mme. Delano relinquishes all claim to the girl as her mother. He induces Mrs. Price Ruyler to take the girl into her home where her son, a novelist and confirmed woman hater, meets and instantly falls in love with her. They elope, but after two weeks, Helene tires of things and goes to the resort kept by Delano, and, after losing $7,000, for which sum she gives an I. O. U. to Delano she returns home in despair. Mme. Delano recognizes the girl and when Helene returns again with money taken from her husband, she slips some hundreds of dollars to her and tells her to give it to Delano on account. Delano refuses the money and takes up a telephone to notify Ruyler. Helene struggles with him and he falls to his death from a balcony. Helene is suspected, but Mme. Delano shoulders the apparent crime and Helene escapes arrest. Mme. Delano commits suicide in prison and Helene confesses all to her husband with the result that both find happiness.

Strong Support

EXCELLENT support has been provided Miss Ferguson in this picture. Lumsden Hare plays opposite the star and others in the cast are Zeffie Tilbury, William Roselle, Fred Esmelton, Grace Field and Warner Oland.

Your Exchange has ten stock heads of Elsie Ferguson, in electro or mat form, suitable for use with any of her pictures.



ELSIE FERGUSON
in "The Avalanche"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 923, illustrated on page 2 of the 'The Avalanche' press book." Specify whether you want an electro or a mat.



ELSIE FERGUSON in "The Avalanche"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 921, illustrated on page 2 of the 'The Avalanche' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



Advantages of Screen Over Stage

By ELSIE FERGUSON

Famous Artcraft Star Says She Likes the Silent Drama Much More than She Does the Legitimate. She Discusses Her Latest Starring Vehicle, "The Avalanche," The Story of Which, She Thinks, Will Appeal to All of Her Admirers.

TOO much enthusiasm is often quite as bad as too little, yet I can truthfully say that personally, I like the so-called "silent" drama very much more than the legitimate stage. This, the point of view of the player, is of course, only one aspect of the comparison which I hope to make between stage and screen work, yet, to me it is naturally the most important, so I will take it up first. One must consider too, from the angle of the director—the possibilities of screen work as compared with stage work, and from the viewpoint of the public.

First of all I want to clear up a mistaken impression of almost everyone—that the screen players do not learn their parts, that screen drama is actually the "silent drama." This is not the case. Each player learns his lines as carefully as if he were to give them on the stage, but with the difference that they need be studied only one at a time, or just the words to fit the scene need be learned for the taking of that scene.

Personally, I find that this gives greater spontaneity than in stage work, where one of the hardest tasks of a player is to give his words freshness and spontaneity when he must repeat them over daily for months. Also, I always say my lines aloud, giving exactly the emphasis and stress that I would for stage work. I understand that this method is not followed by all stars, some of whom merely say the words to themselves. Most all, however, follow my procedure.

The variety of screen work, its ever-new fields and the broad scope available for each star is obvious and need not be touched upon. Much of the screen work that I have enjoyed the most and to which I have consequently been able to give my best efforts has been in out of doors scenes that a stage director could not hope to rival.

The personal side, of course, enters into this equation of mine and I'm sure anyone who has ever tried both stage and screen will agree when I say that the latter is about two hundred per cent. more desirable in every way. First of all is the fact that it is healthier. One is able to keep fairly regular hours and the evenings are free.

I have had so many different kinds of leading men in different sorts of pictures in my film career, that it would be almost impossible to say which was actually 'ideal.' All I can tell you is that for his role, I thought each one as nearly perfect as could have been found.

For instance, who could have played the fascinating Arab as did Pedro de Cordoba in "Barbary Sheep?" Or how could I have run away with another artist than Elliott Dexter in "The Rise of Jennie Cushing?" And Percy Marmont as Noll Dibdin in "The Lie" was so perfect an actor that for the time being I was completely engrossed in the role, becoming actually the harassed sister who sacrifices everything for her baby niece.

If there were any one "ideal" leading man, I should try to have him play with me in every picture, but, as it is, I have had a different one for almost each picture, proving somebody's pet theory that "there is a place for everyone, and everyone in his place."

I am fairly delighted with the story of "The Avalanche," a picturization of Gertrude Atherton's latest novel, which is my new picture. Not only the story but the support is all that the most exacting star could demand.

"The Avalanche" is the story of a young girl, who kept in ignorance of the disreputable lives which have been led by her grandfather, and parents, marries a wealthy and worthy man, later to have an uncontrollable inherited mania for gambling manifest itself and all but ruin her happiness and that of her husband. Through the devotion and confidence of the husband, who has been deceived as to her antecedents, as indeed she herself has, the young wife is saved from herself and from those who would blackmail and destroy her.

I play three roles in this picture and I'm sure my admirers will like it as well as I do.



ELSIE FERGUSON
in "The Avalanche"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 924, illustrated on page 4 of the 'The Avalanche' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 927, illustrated on page 4 of the 'The Avalanche' press book." Specify whether you want an electro or a mat.



ELSIE FERGUSON
in "The Avalanche"
An ARTCRAFT Picture



ELSIE FERGUSON in "The Avalanche"
An ARTCRAFT Picture

Your Exchange has ten stock heads of Elsie Ferguson in electro or mat form, that are suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 925, illustrated on page 4 of the 'The Avalanche' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

CAST AND STORY OF "THE AVALANCHE"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Elsie Ferguson's New Photoplay

AN ARTCRAFT PICTURE

Elsie Ferguson Plays Three Distinct Roles in Her New Photoplay "The Avalanche"

Story of Gertrude Atherton's Famous Novel Deals With the Subject of Heredity in a Most Fascinating and Dramatic Manner

IN a little Spanish town, Pedro Argensola, a gambler, maintains a rendezvous for the gay, cosmopolitan crowd drifting towards Monte Carlo. One night, Argensola is killed, leaving Chichita, his young daughter, alone in the world. Philip L'Estrange, an Englishman of good birth, but an outcast, has fallen in love with her, so, as Mrs. L'Estrange, she goes with him to Monte Carlo.

After five years of gambling, L'Estrange shoots himself, leaving Chichita, with a baby daughter, Helene. The mother leaves the child to be brought up in the Convent.

Fifteen years later, Helene, tired of the strict routine of the Convent, slips through the garden gate one night and runs away to the village inn. She writes a letter to John Harvey, her guardian in New York, explaining what she has done and demanding her right to "live like other girls." Harvey sends for Helene's mother.

She is now Madame Nick Delano, having married a professional gambler. They are running a fashionable resort in New York. The mother, anxious to shield Helene from knowledge of her family's taint, tells Harvey that she will relinquish all claim on the girl if he will adopt her. He agrees and persuades Mrs. Price Ruyler, a friend of his, to take the girl into her home.

"THE AVALANCHE"

The Cast

Chichita, Helene, Mme. Delano	Elsie Ferguson
Price Ruyler	Lumsden Hare
Mrs. Ruyler	Zeffie Tilbury
John Harvey	Fred Esmelton
Ferdie Derenforth	William Roselle
Sybil Price	Grace Field
Nick Delano	Warner Oland

Price Ruyler, her son, a successful novelist, is horrified at the thought of Helene's coming, as he is an ardent woman-hater. A year later, Helene is on the eve of her debut. She goes into Price's study to ask his opinion of her gown. Before either realizes it, she is in his arms and he vows his love.

On the wedding day, Price is nervous and he and Helene elope. After two weeks spent at Price's country place, Helene begins to long for a break in the monotony.

Ferdie Derenforth, a pallid, society "hanger-on" induces her to patronize Delano's resort. The fever grips her and she is swept away by the glamour of gambling.

Madame Delano has watched Helene from the start. Delano, holding Helene's I.O.U.'s for $7,000 threatens to disclose her debt to her husband, unless it is paid immediately. Her jewelry is already pawned and she doesn't know where to get the money. Price is waiting for her, worried over her nervousness. At dinner, Helene excuses herself. In her room, seeing Price's wallet on the table, she takes the money from it and rushes to Delano's. Frantically she plays and loses all. Madame Delano stuffs a few hundred dollar bills into her hand, and tells her to pay the money to Delano on account.

Helene offers Delano the money, he rejects it, and seizing the telephone starts to call her husband. She struggles with him. Delano loses his balance and falls backwards over the balcony. The butler, suspecting Helene, calls the police.

Meantime, Madame Delano has gone to Harvey's home. She questions him, finds that Helene is her child and telling him the whole story, rushes him back with her to the gambling house. When the police arrive Madame Delano calmly says, "I killed him." At the Ruyler home, Helene has thrown herself into Price's arms and confessed everything.

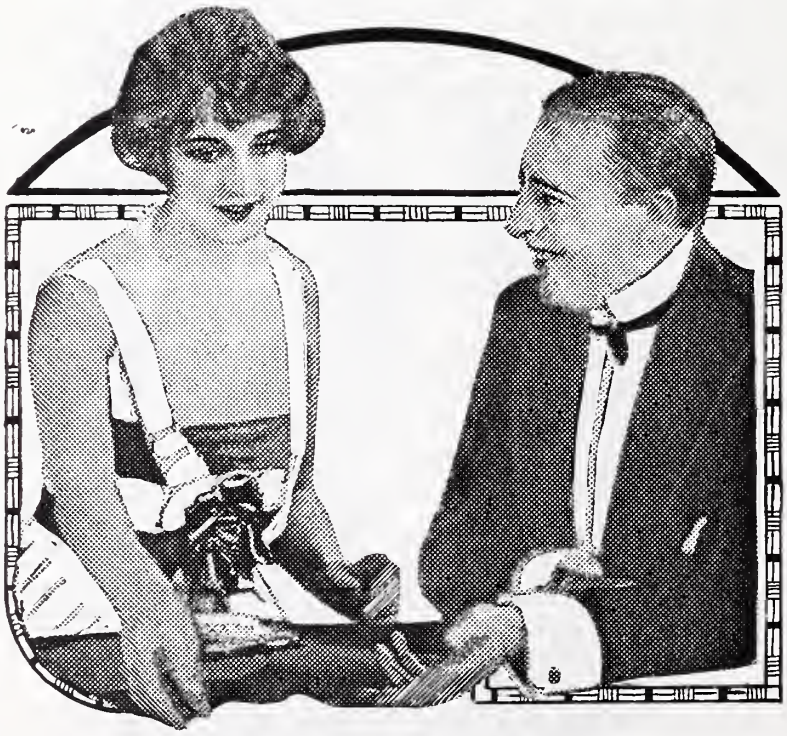
The next day Madame Delano is found dead in her prison cell—she had taken poison. A few years later, we find Helene sewing before the fire at the Ruyler country place. Price steals in and with his arms about her, together they stare into the dancing flames.



920

ELSIE FERGUSON *in* "The Avalanche"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 920, illustrated on page 6 of the 'The Avalanche' press book." Specify whether you want an electro or a mat.



ELSIE FERGUSON *in* "The Avalanche"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 928, illustrated on page 6 of the 'The Avalanche' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

You'll find ready-to-clip news—all the big stories as they break—in Progress—Advance each week.

Exclusive Stories For Photoplay Editor From ..... Theatre

INDIA, Africa, Egypt, England and other far places are included in the admirable settings of "The Woman Thou Gavest Me," the motion picture version of Hall Caine's novel which has been released as a Paramount-Artcraft Special. Scenes from the Antarctic feature in the picture. A notable cast with Katherine MacDonald, Theodore Roberts, Jack Holt, Milton Sills, Fritzi Brunette and other well-known players made it possible for Hugh Ford, director, to produce one of his greatest triumphs. Mr. Ford has for years been a student of Hall Caine's works, especially since his achievements as director of "The Eternal City."

* * *

Types which exactly suited each character in "The Career of Katherine Bush" were selected for the cast by R. William Neill, director. Catherine Calvert, the star, was without a leading man for ten days after production had begun because of this careful discrimination. John Goldsworthy was finally engaged to play the leading male role—that of Lord Algernon Fitz-Rufus in the story which is adapted from Elinor Glyn's sensational novel of the same name.

* * *

"The bones won't roll against nobody with his two eyes going northeast and northwest at the same time." This was the solemn warning which the porter of the buffet car whispered in Ben Turpin's ear during his grand tour to Chicago and back. It seems that there is a superstition to this effect among connoisseurs in African golf. Ben says his whole trip was spoiled, since everyone backed out of the game.

* * *

Frank E. Woods, supervising director of the Lasky Studio at Hollywood, was in New York recently and conferred with officials of the Famous Players-Lasky Corporation on plans for new screen material. Mr. Woods announced that Ethel Clayton will star in a new Paramount production, "Young Mrs. Winthrop," from Bronson Howard's successful play, and that "Told in the Hills" will be a special Paramount-Artcraft release with Major Robert Warwick as star.

Exclusive Stories For Photoplay Editor From ..... Theatre

DIRECTORS had a hard time getting their comedians away from the duck hunting scenes in a new Sennett comedy just produced. Some particularly exciting action took place in a hunter's blind where duck hunting was in progress—and the cast was unanimously in favor of postponing further work before the camera and making the affair into a duck hunting trip.

* * *

Australia, Japan and Europe are a few of the distant places in which the beauty of the Sennett bathing girls is growing into fame through the featuring of their pictures in foreign publications. Great magazines like the London Sketch are printing their pictures—while in America they are as well known as the Follies beauties. The Sennett company recently announced that a limited number of these pictures will be on hand for distribution to magazines and newspapers of recognized standing; this material is copyrighted and will not be duplicated in two newspapers of the same territory, since all pictures are exclusive to the district to which they are sent.

* * *

A series of novel mechanical appliances specially invented for the occasion, will be used by Houdini in his new mystery special picture. According to Mr. Houdini the Arthur B. Reeve-John Grey story will call upon him for more sensational self-liberating feats and other mysterious stunts than any other picture in which he has played. Walter Wood, one of the most brilliant of young continuity writers, handled the scenario.

* * *

Is marriage a law of the Turks? Is a woman a chattel? When a girl is legally the wife of a rake and spiritually the mate of her true love is she justified in acting upon her natural impulse? These are some of the questions in the controversy aroused by "The Woman Thou Gavest Me," the Paramount-Artcraft Special produced from Hall Caine's novel by Hugh Ford. Perhaps the answer will be found when the great American public casts a verdict.

Exclusive Stories For Photoplay Editor From ..... Theatre

THE remarkable realism of the Paramount studio sets finds illustration in the following letter sent to the Famous Players-Lasky publicity department by the editor of the American Druggist:

"Thank you for the picture of Vivian Martin in 'The Home Town Girl.' I should like to use one or more of these in the American Druggist provided you can give me the name of the drug store in which they were taken. This would add much to the druggist's interest in the pictures. It is really a very good interior and I cannot imagine that you would go to the expense of fixing up such an interior just for one series of pictures."

Nevertheless, that's just what the Paramount directors did, for the scenes were made in the West Coast studios from props furnished by the Western Wholesale Drug Co., of Los Angeles. That for money!

* * *

Experimentation in inspiration is the latest hobby of Cecil B. DeMille, director general of the Famous Players-Lasky Corporation. Since music and flying have been his chief methods of stimulating mind and imagination, he recently attempted to combine the two by having Max Fisher, his violinist, play Bach's Aria on the G string from the front seat of his plane, while gliding down from 3,000 feet with the motor off. Mr. DeMille reserved comment on the practicability of this method of courting the muse; but, with a twinkle in his eye, he admitted that it was a good story.

* * *

No printer's error here—there is another Lila Lee. The dainty Paramount star has just received a letter from her namesake, who lives in faraway Australia, in the town of Leeville. Miss Lee of Australia was so impressed with the popularity of the Paramount star in the Antipodes that she has herself become an aspirant for motion picture laurels—but, she adds, in that case, "one of us would have to change our name." The autographs and pictures of the two girls show a remarkable similarity.



ELSIE FERGUSON
in "The Avalanche"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 926, illustrated on page 8 of the 'The Avalanche' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 922, illustrated on page 8 of the 'The Avalanche' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Elsie Ferguson, in electro or mat form, suitable for use with any of her pictures.



ELSIE FERGUSON in "The Avalanche"
An ARTCRAFT Picture



ELSIE FERGUSON
in "The Avalanche"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 929, illustrated on page 8 of the 'The Avalanche' press book." Specify whether you want an electro or a mat.

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ORPHEUM



Adolph Zukor
Presents
ELSIE
FERGUSON
in
"The Avalanche"
An ARTCRAFT Picture

Paramount-Bray Pictograph
Latest . News . Weeklies

Mat. 1 - 3 - 5
Eve. 7 - 9

COLISEUM

Main Street at
Broadway



HER gambling debts pile upon her! Holders of her I. O. U.'s make her life a torture! Ruin stares her in the face when her mother makes a supreme sacrifice to save her. A mighty story of daughters' follies and mothers' hearts. For YOU!

By Gertrude Atherton
Scenario by Ouida Bergere
Directed by George Fitzmaurice

COSMOPOLITAN

ADOLPH ZUKOR
Presents–
ELSIE~ **Ferguson**
in
The "Avalanche"
An ARTCRAFT Picture





SHE hated the sight of a card or a roulette wheel as she hated the sight of a venomous snake, yet she could make no effort to resist their call. Born with gamblers' blood, it seemed that she was doomed to the force of heredity.

Then the avalanche of gambling debts engulfed her, and crushed her life and the whole world condemned her and made existence a torture.

But there was one too fine and true to desert her.

No! You're not right! It wasn't the man! Come to see, won't you?

TRADE MARK ARTCRAFT PICTURES

By GERTRUDE ATHERTON
Scenario by OUIDA BERGERE
Directed by GEORGE FITZMAURICE

METROPOLITAN

ADOLPH ZUKOR Presents

ARTCRAFT PICTURES

ELSIE FERGUSON

in

"The Avalanche"

An ARTCRAFT Picture



By Gertrude Atherton
Scenario by Ouida Bergere
Directed by George Fitzmaurice

HER gambling debts engulfed her as quicksand sucks down its helpless victim. Born with a gambling strain in her blood, she could no more escape the consequence of her folly than could the victim of the deadly sands.

Who stayed the tide of the crushing torrent?

ADVANCE PRESS STORIES OF "THE AVALANCHE"

To Be Sent to the Newspapers Prior to and During the Display of Elsie Ferguson's New Photoplay

AN ARTCRAFT PICTURE

ELSIE FERGUSON'S NEW PHOTOPLAY IS "THE AVALANCHE"

Picturization of Gertrude Atherton's Latest Novel Is Excellent.

ELSIE FERGUSON'S new Artcraft picture is "The Avalanche," based upon the famous novel of Gertrude Atherton which was recently published and at a bound has won popular favor. The photoplay will be shown at the ..... Theatre for..... days beginning on ..... next.

The story is one of absorbing interest and deals with the hereditary gambling taint in the blood of a young girl, Helene, herself the daughter and granddaughter of gamblers. In the story, Helene's mother is the daughter of a gambler living near Monte Carlo, and when he is killed in a quarrel, he leaves his daughter, Chichita, penniless. She becomes the companion of an Englishman of good birth, a gambler and outcast and when he kills himself, Chichita places her infant daughter in a convent and later marries a gambler with whom she comes to the United States and opens a gambling resort in New York.

Helene tires of the convent when she is fifteen and makes her escape. She is brought to New York by her guardian and enters an aristocratic household where she weds the son of her employer. She develops the gambling instinct dormant in her blood and this leads to highly dramatic developments. Miss Ferguson plays the roles of Chichita, Mme. Delano and Helene, daughter of Mme. Delano.

There are numerous dramatic situations in the action and interest is not permitted to lag for an instant. The support is unusually effective, the cast being headed by Lumsden Hare who plays opposite the star. The cast includes Zeffie Tilbury, William Roselle, Fred Esmelton, Grace Field and Warner Oland.

RICH GOWNS AND FURS ABOUND IN "THE AVALANCHE"

Elsie Ferguson, Artcraft Star, Wears Stunning Dresses in New Picture.

WEARING gowns, furs, gems and jeweled slippers valued at more than $50,000, Elsie Ferguson, the famous star, will appear in her latest Artcraft photoplay, "The Avalanche" at the ..... theatre next ..... Miss Ferguson's wardrobe in this picture is so extensive that an extra dressing room was provided at the studio during the filming of the picture, to accommodate the latest creations of the most famous modistes of New York.

Miss Ferguson plays three parts in "The Avalanche" and as each is supposedly rich and extravagant, the gowns and furs, not to speak of the gems, were essential to the proper portrayal of the roles. In one scene, when Miss Ferguson strolls into a fashionable gambling house, she wears a gown, fur wrap, jeweled slippers and other adornments worth approximately $30,000. Her stockings alone cost $300, they being fashioned out of old lace of antique pattern, while the heels of her slippers are resplendent with the glitter of six hundred small diamonds.

Miss Ferguson's gown in this scene was designed by Callot and it is the most extreme style shown to the public in many years. She wears a sleek glossy wig and carries a beautiful feathered fan, while from her wrist dangles a vanity case of jet set with diamonds. Her own pearls, earrings and bracelets are shown for the first time on any screen.

Aside from this, "The Avalanche" is a stirring photoplay which is filled with suspense and thrills and in which Miss Ferguson appears to great advantage. The supporting cast headed by Lumsden Hare is excellent.

ELSIE FERGUSON PLAYS 3 PARTS IN "THE AVALANCHE"

Charming Artcraft Star Seen to Advantage in New Photoplay

PLAYING three distinct roles in her latest Artcraft picture, "The Avalanche," beautiful Elsie Ferguson will be seen to excellent advantage in this excellent picturization by Ouida Bergere of Gertrude Atherton's latest novel which will be displayed with all needful accessories and music at the ..... theatre next .....

Under the direction of George Fitzmaurice, the scenes in which Miss Ferguson appears simultaneously as Mme. Delano, keeper of a fashionable gambling house, and Helene, her daughter, have been handled most artistically. Double exposures were necessary to show Miss Ferguson simultaneously as mother and daughter, but the illusion is most perfect and at times exceptionally effective.

In this remarkable photoplay, Miss Ferguson appears first as Chichita, the daughter of a Spanish gambler who is killed in a quarrel. She becomes the associate of a wastrel of good family and after he commits suicide because of his gambling losses, Chichita places her infant in a convent, weds a gambler and goes to New York and the pair open a fashionable gambling resort.

Helene, the child, escapes from the convent after fifteen years and finds her way to New York where she elopes with Price Ruyler, a novelist. During their honeymoon the latent gambling instinct which she inherited from her father and grandfather, asserts itself with unusually dramatic results. The situations which develop in quick succession are filled with expectancy and thrill and as a whole they afford Miss Ferguson excellent opportunities for the display of her mimetic gifts. The supporting cast, headed by Lumsden Hare is excellent.

GEORGE FITZMAURICE FAMOUS DIRECTOR

He Piloted Elsie Ferguson in "The Avalanche"

GEORGE FITZMAURICE, the director who piloted Elsie Ferguson in the filming of "The Avalanche," her latest Artcraft picture, which will be displayed at the.....theatre next ....., is one of the most artistic directors identified with the silver screen. Mr. Fitzmaurice directed such successes as "The Naulahka," "Arms and the Woman," "Via Wireless," "At Bay" and "The Test."

Most of the sets used in "The Avalanche" were designed by Mr. Fitzmaurice and his employment of black enamel and lacquer ware furniture in several of the sets, indicates his artistic taste. In the gambling scene, which is most pretentious, the furniture was supplied by a collector of antiques, and it is said that certain of the pieces belonged to Richard Canfield, of sporting fame.

Mr. Fitzmaurice has succeeded in assembling the best available players congruously throughout the action of the photoplay, the result being a delightful picture. Miss Ferguson is supported by an admirable company of players, her leading man being Lumsden Hare.

New Ferguson Picture

ELSIE Ferguson's latest Artcraft photoplay "The Avalanche," which is a picturization of Gertrude Atherton's famous novel, has scored an emphatic success at the.....theatre where it is turning away crowds at every showing this week. Aside from the inherent interest of the picture as a story of human passions and emotions, it has been produced on a most lavish scale. The support headed by Lumsden Hare is unusually clever.

WARNER OLAND FAMOUS HEAVY

He Supports Elsie Ferguson in "The Avalanche"

RECOGNIZED in screendom as one of the most artistic of screen villains Warner Oland plays the part of a gambler in Elsie Ferguson's latest Artcraft picture, "The Avalanche," which will be shown at the..... theatre for.....days beginning on.....next. Mr. Oland's portrayal in this picture is said to be the best he has ever essayed since he became identified with motion pictures.

Mr. Oland is seen as Nick Delano, who operates a fashionable gambling resort in New York. He plucks his victims with rare artistry, and he is at once the debonnair gambler, the typical sport and cold calculating scoundrel whom one canont help admiring despite his buzzard-like methods. That he should be killed may be a source of delight to many who believe in retributive justice, but his artistic death deprives the action of its most soulful characters.

Miss Ferguson is otherwise excellently supported, her leading man being Lumsden Hare who appeared in the same capacity with her in "Barbary Sheep." In the cast are Zeffie Tilbury, Fred Esmelton, William Roselle and Grace Field.

Worth While Picture

AFTER one has seen "The Avalanche" in which Elsie Ferguson is starring at the.....theatre this week with eminently satisfactory results, one must admit that it is one of the best Artcraft pictures in which Miss Ferguson has appeared in many weeks. It is unquestionably one of the best pictures displayed at Manager .....'s theatre this season.

NEW YORK SOCIETY GIRLS IN PICTURE

Many Seen With Elsie Ferguson in "The Avalanche"

IT is not often that society girls of New York consent to appear in a motion picture, but a score of the daughters of the idle rich will be seen in some of the scenes of Elsie Ferguson's new Artcraft picture. "The Avalanche" which will be displayed at the.....theatre for..... days beginning next.....

In the gambling scene, in addition to more than one hundred persons employed to appear, a score or more of handsomely gowned and bejewelled society girls of New York who had called at the studio, consented to mingle with the others during the "shooting" of the scene. Although the young women "worked" under the direction of George Fitzmaurice, not one of them bothered to accept the pink slip indicating the amount they were to receive for their efforts, and to which they were entitled the same as ordinary supernumeraries.

"The Avalanche" is a delightful photoplay and presents Miss Ferguson in three distinct roles. The theme treats of the hereditary taste for gambling which the heroine has inherited. The support is excellent.

Hare Capable Player

LUMSDEN HARE, who plays the leading male role in support of Elsie Ferguson in her latest Artcraft photoplay, "The Avalanche" which is doing enormous business at the..... theatre this week, will be remembered for his excellent work in "Barbary Sheep," Elsie Ferguson's first Artcraft picture. Mr. Hare is recognized as one of the most capable actors on the screen and his artistry displayed in "The Avalanche" is of that subtle character which makes all of his characterizations not only charming but intensely human.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newsp apers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchai ge and send it to the photoplay editors of your newspapers.

A Bit of Spanish Now and Then Is Relished by Elsie Ferguson



SPAIN hasn't produced much except influenza since the Armada was defeated, but it is coming back into style. At least it is coming back with Elsie Ferguson, and whatever she does either is the style or becomes it. Miss Ferguson had a hankering to play a Spanish senorita, and in her latest picture she plays not only the senorita, but the senorita's mother and grandmother. "The Avalanche" is an Arteraft version of Gertrude Atherton's famous novel.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TODAY! IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "THE AVALANCHE"

An ARTCRAFT Picture

ASK YOUR EXCHANGE FOR HERALDS

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One SHEET ..... 10 cents each
Three SHEETS ..... 30 cents each
Six SHEETS ..... 60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes ..... 12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10 black & white, 8 in set ..... 60 cents
11x14 Sepia, 8 in set ..... per set 60 cents
22x28 Sepia, scene or star ..... 40 cents
22x28 Colored female star ..... 60 cents
22x28 Black & White star ..... 75 cents
8x10 photo. of star, can be used for all other productions of this same star ..... each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1 column cuts..... 15 cents each
Three 2-column cuts..... 25 cents each
Two 3-column cuts..... 35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column ..... 25 cents each
Two column ..... 40 cents each
Three column ..... 90 cents each

MATS OF STAR CUTS FREE

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut..... 15 cents each
Two-column layout cut..... 25 cents each
Three-column layout cut..... 35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES

Slides will increase the interest in this production if you use them in advance of play date ..... 12 cents each

THUMB NAIL CUTS OF ALL STARS

Exhibitors should have these small cut of the stars on hand; they come in both coarse and fine screen ..... 15 cents each
Also line drawings ..... 20 cents each

Paramount & Artcraft trade mark cuts are furnished in sizes from 1 to 5 inches and are FREE.
Film Trailers ..... $3.00 each

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Avalanche"

Dear Miss Johnson: 1919

"A born gambler is always a fool - yet when he doesn't bet he's no better."

The answer to this epigrammatical pun of a race-track tout is found in the great theme of Elsie Ferguson's new Artcraft picture, "The Avalanche," which will be shown at this theatre for..... days, beginning next .....

Grand-daughter of a murdered Monte Carlo gambler and daughter of the proprietress of a fashionable New York card room, she inherited the family taint. Helene marries a brilliant young novelist - and is straightway steered by a society adventurer into the very gambling house which is operated by her unknown mother and the latter's husband.

"Play your luck - take a chance," urged her pounding heart, responding to a forgotten call. She did - and there followed ruin, tragic revelations, a struggle ending in the death of a man by a fall to the pavement far below, and a girl wanted for murder. Only a mother's love, preferring a quick step into eternity from a prison cell to sacrifice of her daughter, solved the situation.

So she survived "The Avalanche," the title of this gripping drama. When the last scene fades from the silver screen, you will realize that you have seen Elsie Ferguson at her greatest.

Yours sincerely,

.....

POST CARDS ON "THE AVALANCHE"

Exhibitors will be wise to mail at least one of these Cards to their patrons

.....1919

Dear Miss Johnson:

There will be a new Elsie Ferguson Artcraft picture here on ..... The title, expressive of the irresistible forces which sweep the action along in this story, is "The Avalanche."

Come early, since our previous experience with Elsie Ferguson pictures leads us to believe that the crowd will appropriately resemble the name of the production.

Yours sincerely,

.....

Manager.

.....1919

Dear Miss Johnson:

"The Avalanche" is the new Artcraft picture in which Elsie Ferguson is sweeping audiences from their feet throughout the country. It will be here today!

Gambling is the theme, and scenes vary from Sunny Spain to a smart New York gambling house. See it and give your emotions a bit of exercise.

Yours sincerely,

.....

Manager.

If Letter will not serve, use one of the Post Cards. *IT WILL PAY!*

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Play Date	Order No.---------- Titles of Productions	Posters: 1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Lobby Display Photos.: Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Slides Each .12	Scene Cuts Coarse Screen Only: 1 Col. .15	2 Col. .25	3 Col. .35	Star Cuts Fine and Coarse Screen: 1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	Amount

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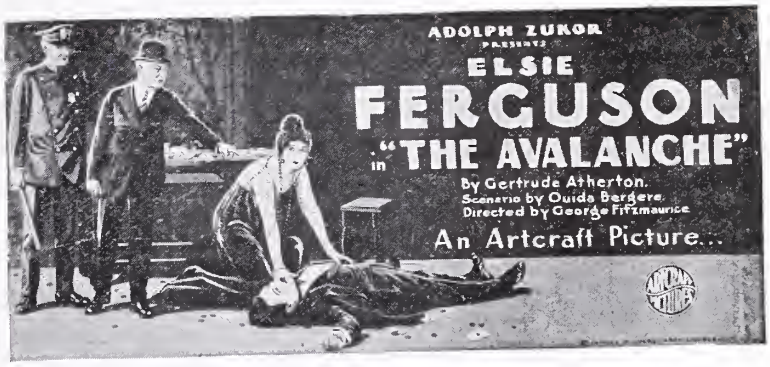
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ADVERTISING POSTERS AND SLIDES
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"THE AVALANCHE"



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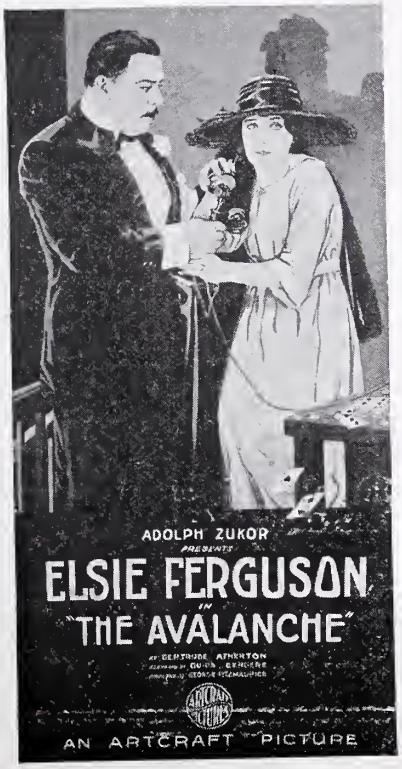
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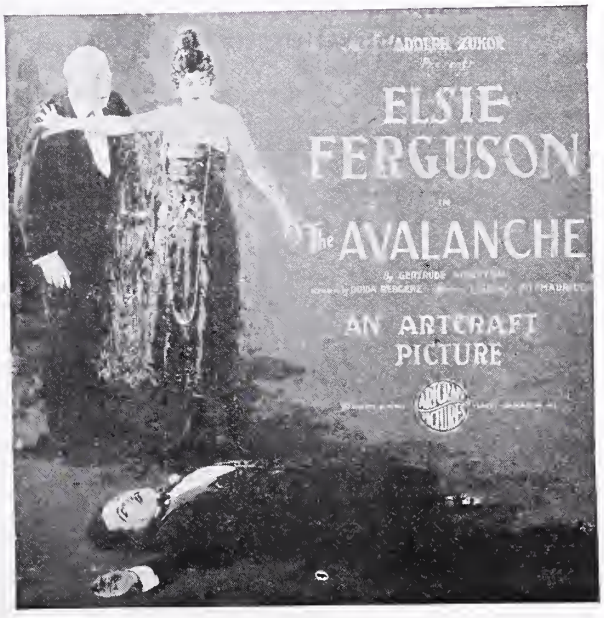
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One Sheet



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Roping Her Romeo
A Pullman Bride
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An International Sneak
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The Kitchen Lady
His Hidden Purpose
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It Pays to Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops the Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
Never Too Old
Rip & Stitch, Tailors
East Lynne, With Variations.
The Village Smithy
Reilly's Wash Day
The Foolish Age
The Little Widow

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Camping Out
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The Hart of the Dreadful West
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Prospect Press, Inc.

HELPS THAT REALLY HELP YOU TO PUT OVER

CHARLES RAY

IN

"HAY FOOT, STRAW FOOT"

By Julian Josephson Directed by Jerome Storm Photographed by Chester Lyons
Presented and Supervised by Thomas H. Ince

A Paramount Picture

Advertising Cuts and Mats

Scene Cuts and Mats

Lithographs

Advance Publicity Stories

Current Publicity Stories

Reviews

Material For Programs

Promotional Ideas

List Of Other Accessories

SPECIAL FEATURES OF THIS BOOK

Advance Publicity That Is Sure To Pack Them In On The Day of Opening

A Startling 3-Column Advertising Cut

A Particularly Good Six-Sheet Poster

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Questions We Are Often Asked

Q. What is this press book for? A. to show you how to make a large profit on the picture it accompanies, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give tion to your advertising space, (b) by con- you space in his reading columns in propor- vincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6, 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean an extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a paper maché mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general pictures.

Q. What do you mean by "for specific pictures?" A. The advance stories, current stories and reviews and reviews that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?" A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes and Live-wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book? A. At your Echange

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to re-forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the ver yquestion that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES — FAMOUS PLAYERS-LASKY CORPORATION — AD CUTS and MATS

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General. NEW YORK.

Editorial Chats with Exhibitors on Charles Ray and His New Paramount Picture, "Hay Foot, Straw Foot"

CHIEF among the younger stars of the film world, none holds a higher place in public esteem than Charles Ray. Every picture in which he appears is of value to exhibitors. It was so when "His Mother's Boy," "The Law of the North," "String Beans" and "The Girl Dodger" and "The Busher" were presented, and it will be so when "Hay Foot, Straw Foot," his latest Paramount photoplay is shown to the public.

Charles Ray, Star

THE great popularity enjoyed by Charles Ray is due to two causes—native ability and the red-blooded character of the roles which he portrays so effectively. Mr. Ray excels in the portrayal of manly roles, and he is every inch a man himself. His impersonations are characterized by keen perception of their requirements, sound judgment as to their acting values, and highly appealing verisimilitude. His picture stories invariably are dramatic, but without Mr. Ray's virility and art, they might perhaps lack their chiefest charm. In "Hay Foot, Straw Foot" he appears as a country boy who goes to war and winds up in a training camp. This is a fine picture story and if it fails to please Mr. Ray's admirers I shall be surprised.

Julian Josephson, Author

JULIAN JOSEPHSON, author of "Hay Foot, Straw Foot" is a photo-playwright of exceptional ability, as has been evidenced in numerous picture successes written by him. He did excellent work in "Greased Lightning," a previous Ray starring vehicle and in "Hay Foot, Straw Foot" his creative faculties have been employed to advantage, the story being consistent and absorbing, while the continuity is both satisfying and artistic.

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An Excellent Story

ULYSSES S. GRANT BRIGGS, a farmer youth, is reared by a grandfather whose life standards are based on the memory of U. S. Grant. When war breaks out with Germany, Ulysses is inspired to set out on a determined purpose to kill the Kaiser. He is greatly disappointed to learn at the camp that his journey overseas will be delayed during a period of training, but he sets at work with a will. Ulysses is kidded by his more sophisticated comrades and is prevailed upon to participate in a home talent night of camp theatricals. He confesses he once took a correspondence course in parlor magic and attempts to put on a mystery act which brings about humiliation because everything works wrong. Here he meets Betty Martin a pretty village girl who dances. He is quite smitten but tries to forget the girl by working hard. Harry Weller, a good looking chap about camp, courts the favor of Betty with evil intentions. One evening while out riding he pretends that his machine breaks down and induces Betty to enter a roadhouse where he secures a private room.

Ulysses, returning to camp from the town library, sees the two enter and distrustful of Weller, he follows although in doing so he realizes he lays himself liable to arrest and severe punishment for violation of camp orders. Hearing Weller trying to force his attentions on Betty, he bursts into the room and engages the man in a fierce combat. Just as he knocks Weller unconscious the Military police arrive on the scene. To save the girl, he locks the door and lets Betty down to the ground through the window.

When the door is burst open Ulysses refuses any explanation and is ordered to the guard house. Ulysses remains silent and Betty rushes in and reveals the truth. The commanding officer congratulates Ulysses on being a gentleman as well as a soldier and all ends happily.

Jerome Storm, Director

ONE of the ablest directors in the country is Jerome Storm, who has directed many of Mr. Ray's picture successes. His work in "The Girl Dodger" and "Greased Lightning" was excellent, but his genius never was displayed to finer advantage than in his latest production.

Clever Support

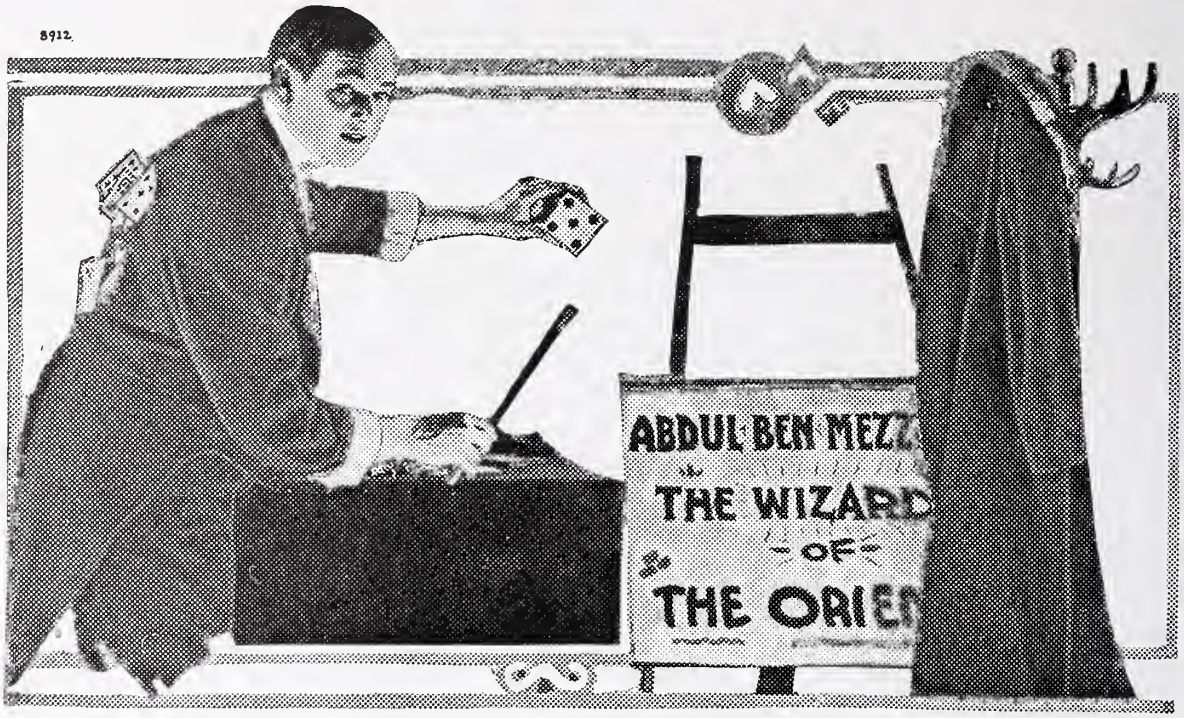
A clever supporting company has been provided for Mr. Ray in this picture. Doris Lee, a charming actress is leading woman and other members of the cast include William Conklin, Spottiswoode Aitken and J. P. Lockney.

Chester Lyons, Photographer

CHESTER LYONS is the photographic expert who caught the fine scenes in "Hay Foot, Straw Foot." Mr. Lyons is a capable cameraman with an eye for composition and a mania for "clear" shots.

Production Cuts, Actual Size and Screen, Just As They Will Appear in Your Newspaper

8912.



Thos. H. Ince presents CHARLES RAY *in* "Hay Foot, Straw Foot"
A Paramount Picture

8915



Thos. H. Ince presents
CHARLES RAY
in "Hay Foot, Straw Foot"
A Paramount Picture

Your Exchange has ten stock heads of Charles Ray, in electro or mat form, suitable for use with any of his pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8912, illustrated on page 2 of the 'Hay Foot, Straw Foot' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8915, illustrated on page 2 of the 'Hay Foot, Straw Foot' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



"How I Appeared On The Screen"

By CHARLES RAY

Star in the Paramount Picture

"HAY FOOT, STRAW FOOT"

His First Appearance on the Screen, He Confesses, was a Shock and Painful Disillusionment * * * How He Became an Ince Star * * * Discusses His Latest Picture Which He Thinks is Excellent.

MY first glimpse of myself, as I appeared on the screen, came as a shock and painful disillusionment. I had entered the profession of the motion picture actor in a quiet, unassuming manner — almost accidentally, I might say, and without any idea of giving the silent drama an uplift. Indeed, when I wandered, rather forlornly, down to Thomas H. Ince's studios at Inceville, one memorable spring day, my sole thought was how to put in a summer, while the great aggregation of metropolitan talent with which I had been barnstorming in Arizona and California might have a chance to secure financial backing for a second season.

I encountered no particular difficulty in breaking into the motion picture industry. At the Ince studios, the gate keeper was perhaps a bit more gruff than the occasion called for, but once within the studio confines I found Mr. Ince kindly but sceptical. He even forced me on a reluctant director for a small part in a picture that was just being filmed. My youth and experience before the camera were to be utilized in the part of a young deserter who was scared half to death at the first sound of firing.

Mr. Ince was convinced, from the way I approached him, that if I played myself, the result would be perfectly satisfactory. The play was a civil war story—a two reeler —but to me it seemed to cover all the four years of that terrible conflict. I was a stranger on the "lot," and none of the other people seemed overly anxious to become acquainted with me. They were not exactly unfriendly...they were indifferent.

The only words that were addressed to me during that long morning came from the director, via the customary megaphone, although he was only eight or ten feet away. They were not exactly words, either . . . better term them a series of stacco growls, unintelligible to everybody, but the director himself. But they were sufficient to scare away the little remaining confidence in me, and had I possessed sufficient nerve I should have taken a flying start and never stopped running until I was well away from the place. But I stuck it out and after what seemed an interminable time, the "war" was over.

The next day I was invited, together with a number of the "actors" who had been in the picture, to witness a reproduction of our work, on the screen. There was a great deal of firing in the picture, and the actors frequently were obscure by smoke—which was perhaps just as well, especially in my own case.

It was at a moment when the roar had ceased and the smoke clouds had rolled away from the scene of carnage that I saw myself left alone on the field—my comrades in another portion of the scene in the thick of the fighting. A more abject, forlorn looking creature I had never beheld. I think the director must have been yelling at me most of the time, because all control of my limbs appeared to be lost, arms and legs sticking out in all directions. Abashed and humiliated and thoroughly disgusted with my effort to act before the camera and with only the thought that if ever I got out of the projection room, never, never again would I seek a position as a motion picture actor, when to my astonishment, I heard Mr. Ince high above the clicking of the projecting machine exclaim: "I think that is a clever, natural bit of acting. That boy has something in him."

The character of Ulysses S. Grant Briggs, assigned me in my latest photoplay "Hay Foot, Straw Foot," is one of the most human types ever provided me by Thomas H. Ince. I think the boy is one that will appeal to the hearts of the great photoplay public.

He is a youth who, at the training camp, is made the butt of all his comrades' jests, but in the end proves that he has a brave spirit and a noble character. He starts out as a volunteer to whip the Kaiser and is disappointed because the war ends before he gets out of the training camp.

But he proves by his camp life that if he had ever reached the trenches he was made of the kind of stuff that wins. I like Ulysses about the best of any farm boy character under whose skin it has been my pleasure to act.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.

8916



Thos. H. Ince presents

CHARLES RAY

in "Hay Foot, Straw Foot"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8916, illustrated on page 4 of the 'Hay Foot, Straw Foot' press book." Specify whether you want an electro or a mat

8918



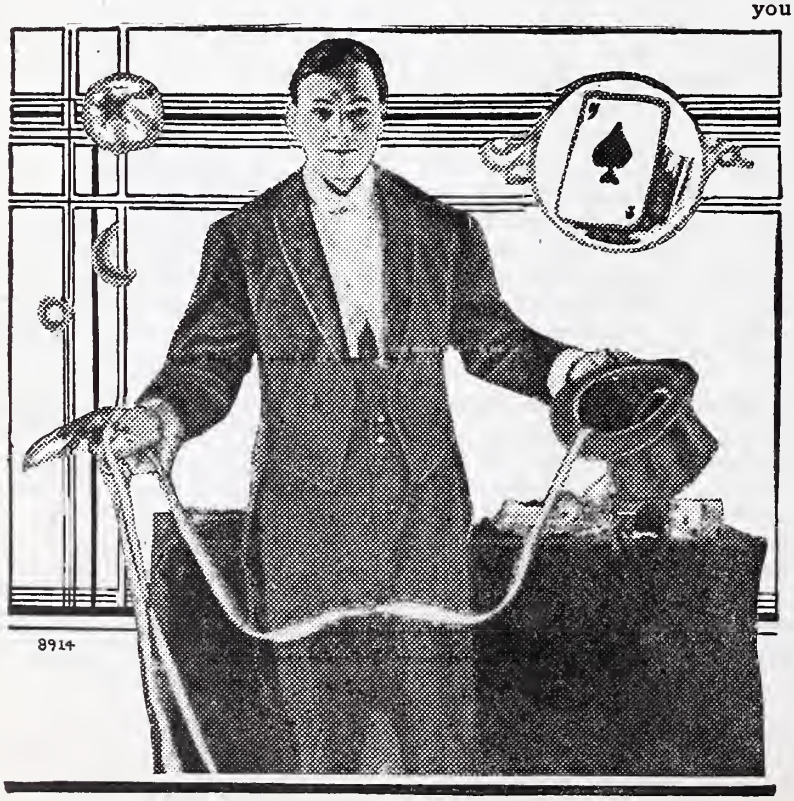
Thos. H. Ince presents

CHARLES RAY

in "Hay Foot Straw Foot"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8918, illustrated on page 4 of the 'Hay Foot, Straw Foot' press book." Specify whether you want an electro or a mat.



8914

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8914, illustrated on page 4 of the 'Hay Foot, Straw Foot' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Charles Ray (in electro or mat form) that are suitable for use with any of his pictures.

Thos. H. Ince presents CHARLES RAY *in* "Hay Foot, Straw Foot"

A Paramount Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Cast and Story of "Hay Foot, Straw Foot"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Charles Ray's New Photoplay

A Paramount Picture

Charles Ray, a Parlor Magician and Soldier in His New Paramount Picture "Hay Foot, Straw Foot"

Delightful Story Affords Celebrated Star One of His Most Delightful Characterizations—Theme one of Dramatic Action and Strong Appeal

ULYSSES S. GRANT BRIGGS, a farmer youth, is reared by a grandfather whose life standards are based on the memory of U. S. Grant. When war broke out with Germany, the grandfather patches up differences with his neighbor, Jeff Hanan—a veteran of the confederate army, and the young Ulysses is inspired to set out on a determined purpose to kill the Kaiser. He is greatly disappointed to learn at the camp that his journey oversea will be delayed during a period of training, but he sets at work with a will.

Ulysses is kidded pretty hard by his more sophisticated comrades and is prevailed upon to participate in a home talent night of camp theatricals. He confesses he once took a correspondence course in parlor magic and attempts to put on a mystery act which brings about humiliation because everything works wrong. Here he meets Betty Martin, a pretty village girl who dances. He is quite smitten, but tells her he is sorry she is a play actress, as such are not permitted in his circle of acuaintances by order of General Grant. He tries to forget the girl by working hard, but her vision continues to trouble his mind.

Harry Weller, a well-dressed, good-looking chap about camp, courts the favor of Betty with evil intentions. One evening while out riding, he pretends his machine breaks down, and induces Betty to enter a roadhouse where he secures a private room.

Ulysses, returning to camp from the town library, sees the two enter, and knowing the character of the place, and distrustful of Weller, he goes in, though in doing so he realizes he lays himself liable to arrest and severe punishment under camp orders.

Ulysses, hearing Weller trying to force his attentions on Betty, against which she cries out, rushes into the private room and engages Weller in a fierce combat. Just as Ulysses knocks Weller unconscious, the Military police, headed by Ulysses' own company commander, Captain Brent, arrive on the scene. To save the girl the young soldier locks the door in defiance of his commander's orders and lets Betty down to the ground through the window.

When the door is burst open, Ulysses refuses any explanation and is ordered to the guard house. Just as he is brought before his commanding officer for courtmartial, his grandfather and friend arrive for a visit. Ulysses persists in silence, and is about to be sent back to the guard house, when Betty, whose conscience has impelled her to act, rushes in and pours forth her confession. The commanding officer congratulates Ulysses on being a gentleman as well as a soldier. Grandfather Briggs vehemently declares General Grant himself couldn't have done better and Jeff adds "Neither could General Lee."

"HAY FOOT, STRAW FOOT"

The Cast.

Ulysses S. Grant Briggs
Charles Ray
Betty Martin .....Doris Lee
Harry Weller ..William Conklin
Thaddeus Briggs
Spottiswoode Aitken
Jeff Hanan .....J. P. Lockney

PRESS REVIEW

Charles Ray Scores Hit in "Hay Foot, Straw Foot"

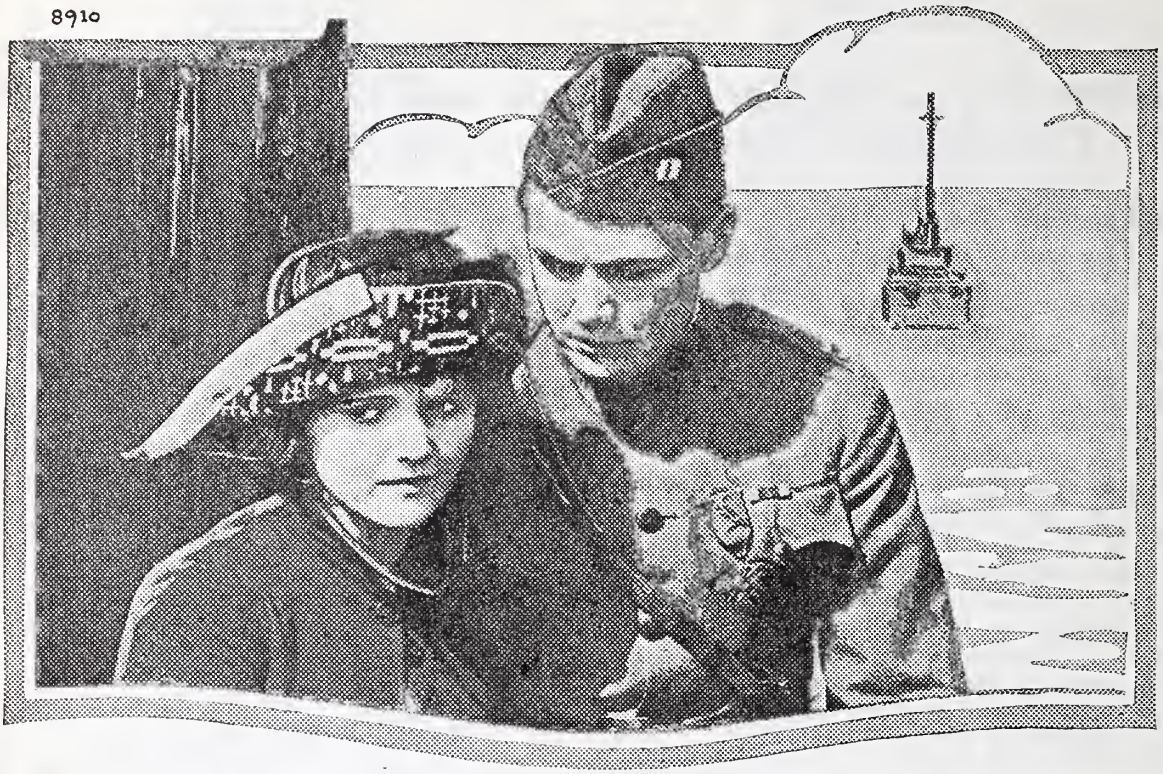
CHARLES RAY has a unique art of making us laugh at the awkward ways of the country youth and at the same time winning our sympathy for the boy who is made the butt of jokes by his thoughtless associates. No story in which he has ever appeared gave greater opportunity for the development of this characterization than "Hay Foot, Straw Foot," the latest Paramount Ince photoplay which opened a ..... days engagement at the ..... theater with great success yesterday.

The story deals with a patriotic farm boy who goes to a training camp as a raw recruit and there is made the butt of jokes of his more sophisticated comrades. He falls in love with a girl of the village who appears one evening at a home talent performance at the camp theater. Later he rescues her from the villian and to protect her honor suffers humiliation, even to being sent to the guard house and summoned for court martial.

The girl, however, exonerates him and he is proven to be a true American gentleman and brave soldier. Mr. Ray wins new laurels for himself in this part. He is given clever support by charming Doris Lee. Spottiswoode Aitken and J. P. Lockney are to be commended for their clever character portrayals and William Conklin is convincing as the villian. The photography is clear and distinctive. The picture was directed by Jerome Storm under the supervision of Thomas H. Ince.

Production Cuts, Actual Size and Screen, Just As They Will Appear in Your Newspaper

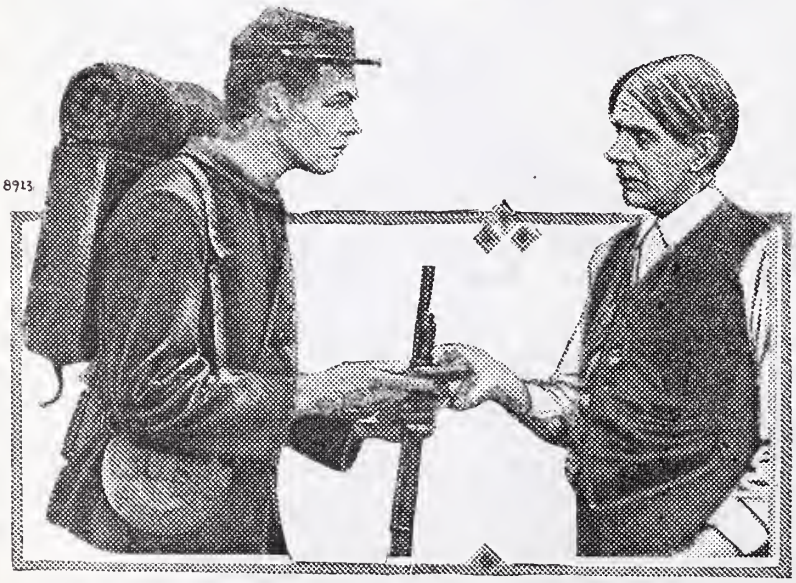
8910



Thos. H. Ince presents CHARLES RAY in "Hay Foot Straw Foot"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8910 ,illustrated on page 6 of the 'Hay Foot, Straw Foot' press book." Specify whether you want an electro or a mat.

8913



Thos. H. Ince presents CHARLES RAY in "Hay Foot Straw Foot"
A Paramount Picture

Your Exchange has ten stock heads of Charles Ray, in electro or mat form, suitable for use with any of his pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8913, illustrated on page 6 of the 'Hay Foot, Straw Foot' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programmes.

Exclusive Stories For Photoplay Editor From ..... Theatre

IN "For Better, For Worse," Cecil B. DeMille's new Artcraft Special production all the characters are real human beings, grappling with human situations, and the sympathy of the audience goes out to every one of them, in spite of their mistakes and rash actions, Edgar Selwyn, author of many Broadway successes, wrote the story and the scenario was written by Jeanie Macpherson.

The picture deals with the most vital of modern problems raised by the war, which are now engaging public attention. Moreover, those who have seen it claim that it is by far the finest piece of work Mr. DeMille has yet given to the screen, from every standpoint—theme, story dramatic suspense, acting and production. The cast maintains the high standard set by Mr. DeMille in his previous productions and includes, among others, Elliott Dexter, Gloria Swanson, Wanda Hawley, Sylvia Ashton, Tom Forman, Theodore Roberts, Jack Holt and Raymond Hatton.

★ ★ ★

"You're Fired!" a new Paramount picture starring Wallace Reid, is a delightful comedy based on a story by O. Henry, the famous master of short story writing. The usual O. Henry twist and surprise finish is there, and Mr. Reid is said to have done great credit to himself as a comedian by his work in this production.

★ ★ ★

Cullen Tate, lately a lieutenant in a camouflage corps of the American Army and who served for a year in France, recently returned to the Lasky studio and acted as assistant director to James Cruze in the production of "You're Fired!" Wallace Reid's new starring vehicle for Paramount.

★ ★ ★

Julian Josephson supplied the story for the new Paramount picture in which Charles Ray is now starring. Mr. Josephson has written many successful stories for Mr. Ray, among them "The Hired Man" and "String Beans" and for that reason, Mr. Ince contends, the success of the new picture was assured from the outset. "Hay Foot, Straw Foot" is the title and the story concerns a patriotic farm youth who starts out to whip the Kaiser and who suffers a severe disappointment when peace is declared and finds him still training at an encampment. Jerome Storm directed under Mr. Ince's supervision and the cast includes Doris

Exclusive Stories For Photoplay Editor From ..... Theatre

THE grim realistic touches that David W. Griffith puts into his pictures have often been commented upon favorably by critics. The following touching incident, related by George W. Carpenter of the Paramount-Empress Theatre, Salt Lake City, besides telling of the horrors of war, is testimony to the accurate presentation of life that Griffith is famous for.

"Located in the foothills adjacent to this city," writes Mr. Carpenter, "is a military hospital for overseas wounded soldiers. Yesterday we started with Griffith's Artcraft, 'The Girl Who Stayed at Home,' and, as usual, there were a number of soldiers in the audience.

"I happened to be looking over the crowd when my attention was called to one man in uniform who was acting queerly. I watched him for a minute or two, when one of Griffith's famous shellbursts appeared on the screen. This man jumped out of his seat, ran up the aisle, and I caught him as he reached the lobby. He was as pale as a ghost, and I pushed him into a settee and started to talk to him.

"The poor chap looked absolutely insane and would not utter a word. After jollying him and trying to get him to come into the office for about five minutes, I noticed the color returning to his face. In a few minutes he was apparently normal again, but would not speak to me. Leaving my office, he returned to his seat in the theatre and covered his face with his hands, apparently watching the screen through his fingers.

"For the space of a few minutes, nothing very startling occurred. Then a big shellburst in the foreground appeared on the screen. The boy, who was a great, big, husky, two-hundred pound fellow, wearing a couple of wound chevrons on his sleeve, bolted out of his seat like a runaway truck horse, ran out of the audience, and, without extending his hands, ran full tilt into the wall, and was knocked down Picking himself up, he pushed everybody out of his way and disappeared

Exclusive Stories For Photoplay Editor From ..... Theatre

LILA LEE is said to surpass the expectations of even her most enthusiastic admirers in an essentially dramatic role in "Rustling a Bride," her new Paramount picture by Edith M. Kennedy. The story is of an unusual type and the star has the role of a little New England girl, Emily, who starts a correspondence with a rancher in the West. When her grandmother dies he persuades her to come out and marry him. Nick, the rancher who has done the writing, is not particularly prepossessing as to looks, so he sends Emily a photo of the handsomest man on the ranch, intimating it to be his own. When Emily arrives he learns that she will not look at him, but wants only the handsome man. So he doesn't let her know who he is. When the man of the photograph turns out to be a horse-thief complications begin. Many thrilling scenes follow, and the action is vigorous.

★ ★ ★

A popular song entitled, "Oh, You Women," has been inspired by the title and theme of the John Emerson-Anita Loos special production of the same name by the Famous Players-Lasky Corporation. The striking cover of the "Oh, You Women" press book attracted the attention of Al Piantodosi and upon seeing the Paramount film he expressed great enthusiasm over the song possibilities of both the title and theme. Bud Greene and S. Stept, two popular composers, wrote the words and music for the song which Piantodosi will exploit in a big way.

★ ★ ★

William Conklin is seen as the villiain in support of Charles Ray in the latest Thomas H. Ince Paramount picture "Hay Foot, Straw Foot," Mr. Conklin, who was born in Brooklyn on Christmas day, 1877, had a stage career on Broadway and en tour in "Arizona," "Pierre of the Plains," "Soldiers of Fortune," "In Missouri," etc. Among screen productions in which he has played are

st As They Will Appear In Your Newspaper.Production Cuts, Actual Size and Screen, Ju

8917

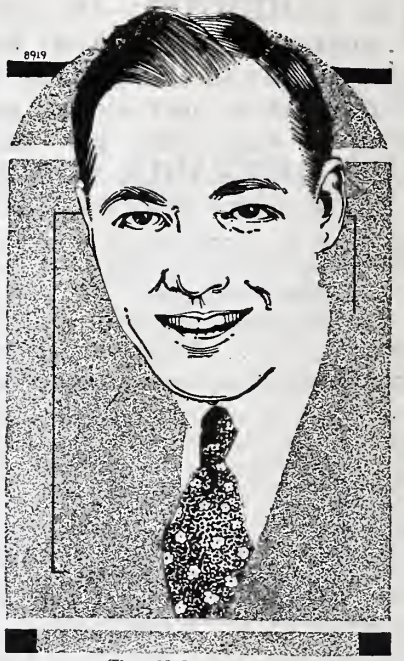


Thos. H. Ince presents
CHARLES RAY
in "Hay Foot, Straw Foot"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8917, illustrated on page 8 of the 'Hay Foot, Straw Foot' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8919, illustrated on page 8 of the 'Hay Foot, Straw Foot' press book." Specify whether you want an electro or a mat.

8919



Thos. H. Ince presents
CHARLES RAY
in "Hay Foot, Straw Foot"
A Paramount Picture



Thos H. Ince presents CHARLES RAY in 'Hay Foot, Straw Foot
A Paramount Picture

Your Exchange has ten stock heads of Charles Ray, in electro or mat form, suitable for use with any of his pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8911, illustrated on page 8 of the 'Hay Foot, Straw Foot' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



Thos. H. Ince *presents*

Charles RAY

in

"HAY FOOT, STRAW FOOT"

A Paramount Picture

"I WILL roll up my sleeves, ladies and gentlemen, to show you that I have absolutely nothing concealed—"

But Charlie couldn't roll up that "biled front" and thereon hangs the tale—and Betty. Come to see this great "rube" story.

On Same Bill

FATTY ARBUCKLE

IN

"A Desert Hero"

Paramount-Arbuckle Comedy

ORPHEUM



THOS. H. INCE

Presents

CHARLES RAY

in

"HAY FOOT, STRAW FOOT"

A Paramount Picture

By Julien Josephson Directed by Jerome Storm Photographed by Chester Lyons
Supervised by Thomas H. Ince

HE said he could never love her because she was a "play actress." To this country "rube" the stage was the devil's paradise.

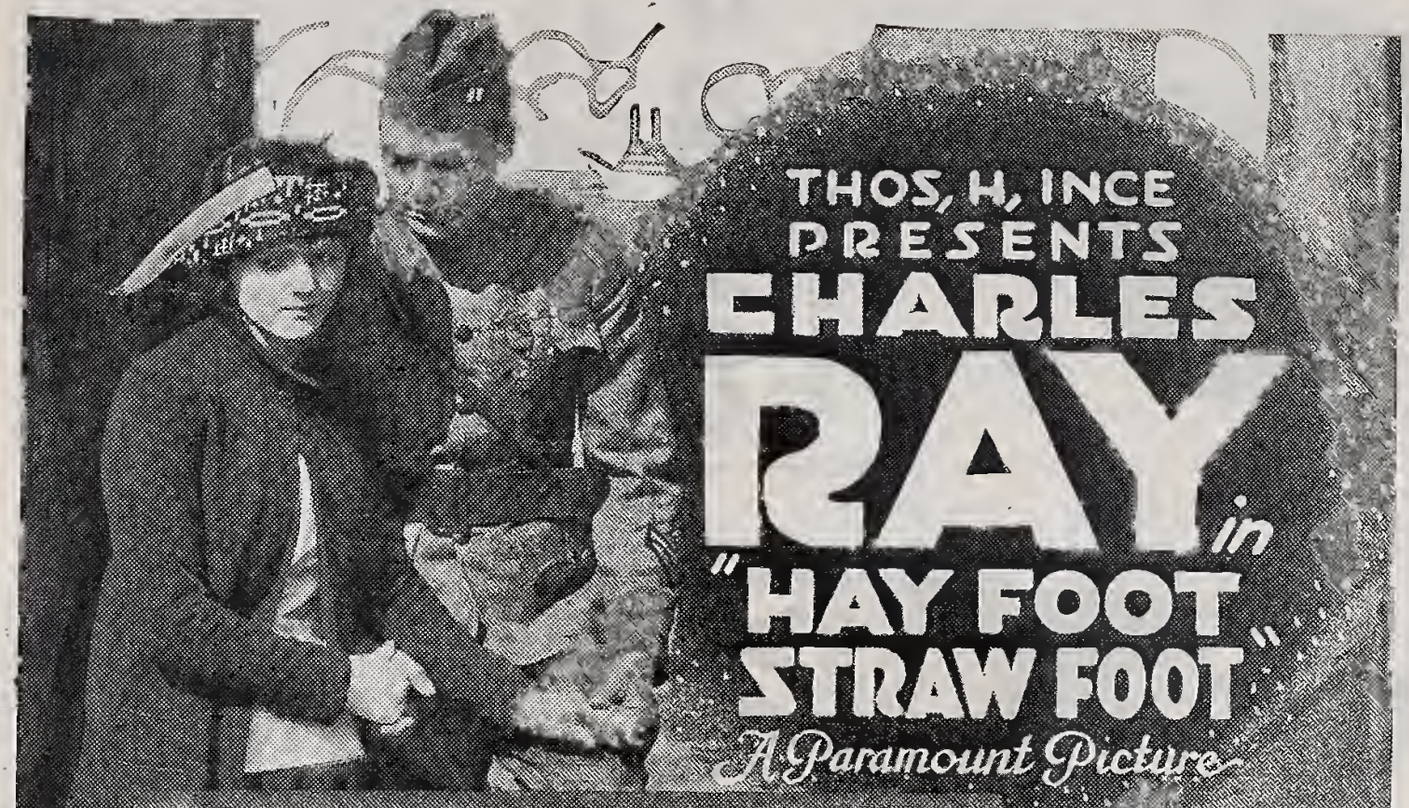
Certainly he loves her before the picture is over! It wouldn't be a picture unless he did. But the chain of circumstances that makes him change his mind is what makes this one of the "gol-darndest" best pictures Charles Ray has ever made.

Paramount-Bray Photograph—Latest News Weeklies

and

"HEARTS and FLOWERS"—Paramount-Bray Photograph

METROPOLITAN



THOS. H. INCE
PRESENTS
CHARLES RAY
in
"HAY FOOT STRAW FOOT"
A Paramount Picture

By Julian Josephson Directed by Jerome Storm Photographed by Chester Lyons
Supervised by Thomas H. Ince

His Hardest Battles were Fought by Her Side—Not in France

HE was afraid to speak; afraid to tell her just what was on his mind. A fear surged through him that he had never felt in the trenches.

He loved her, yet that intolerance of everything that smacked of the stage kept him from her.

He trusted her, yet the remembrance of her on that night when the roadhouse was raided, guiltless as she was, dampened his faith.

Yes, he married her at the last fade-out! But the struggle to overcome an inbred intollerance, the fight to down suspicion and the temptation to judge, all too hastily—all of these elements, coming before the final denouncement, make the greatest love story that Charles Ray has ever appeared in.

On Same Bill

Paramount-Burton Holmes Travel Picture

Paramount-Bray Photograph and

FATTY ARBUCKLE

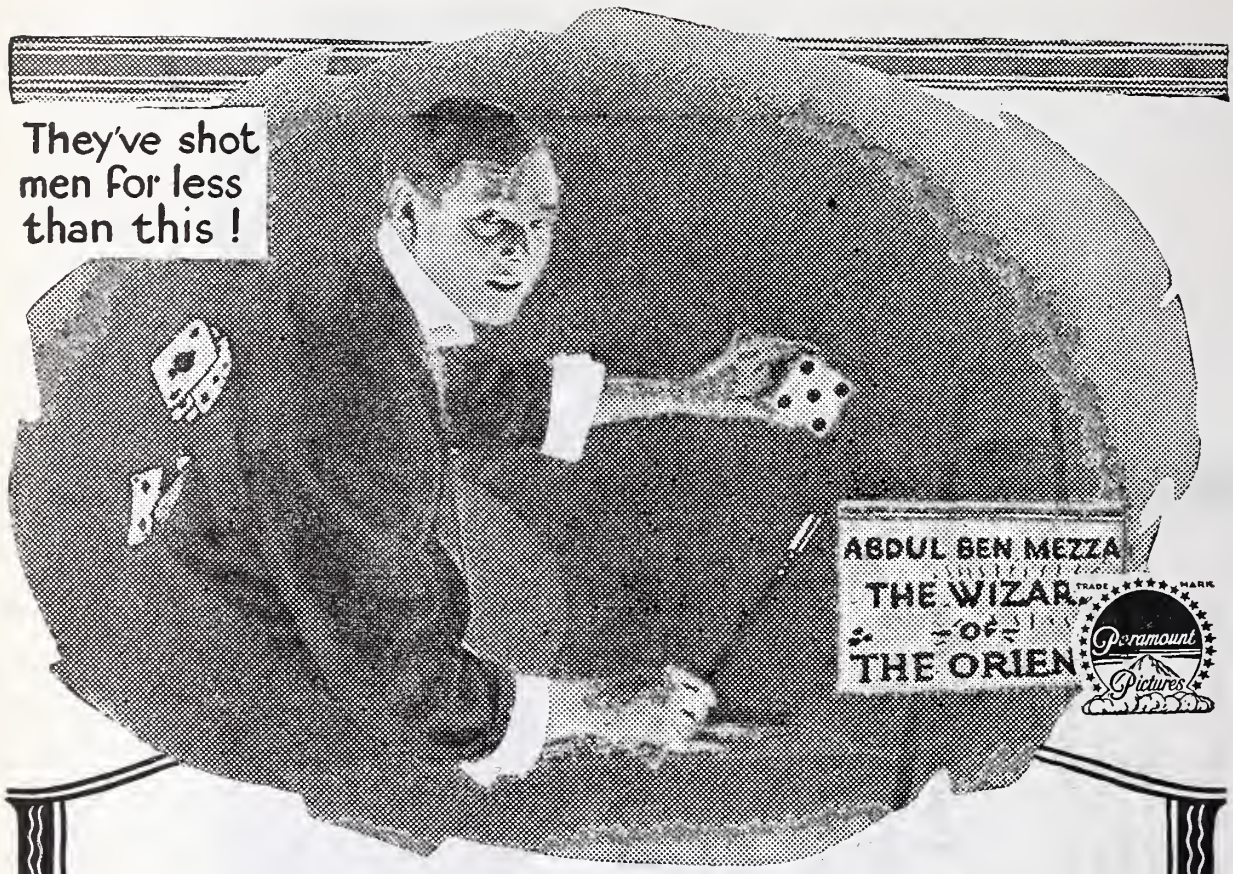
IN

"A Desert Hero"

Paramount-Arbuckle Comedy

COSMOPOLITAN





THOS. H. INCE PRESENTS

CHARLES RAY

IN

"Hay Foot, Straw Foot"

A Paramount Picture

By Julien Josephson — Directed by Jerome Storm, Supervised by Thomas H. Ince — Photographed by Chester Lyons

HE had a name like a cheap cigarette and a line of second-hand tricks that carried the smoke of ages.

But Betty was watching him and—who cares a darn, by Cracky, when his Betty is watching? It's one of the best "rube" pictures Charles Ray has ever made.

Also J. Montgomery Flagg's Satirical Paramount Comedy

"Welcome, Little Stranger"

AUDITORIUM

Advance Press Stories of "Hay Foot, Straw Foot"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Charles Ray's New Photoplay

A Paramount Picture

CHARLES RAY WENT TO CIRCUS, PRESTO! IS SCREEN STAR NOW

Thomas H. Ince's Wonder Boy Has Eventful Career—Film is "Hay Foot, Straw Foot"

CIRCUS day in Springfield, Ill., is indirectly responsible for Charles Ray being a screen favorite today. His father had intended a business career for him but then came the circus and Charles, with several other boys, carried a bucket of water to the elephant for a pass. Thus vanished into thin air all aspirations for a commercial life.

He followed his father's wishes, completing his schooling in the Los Angeles Polytechnic school, but the inspiration of the sawdust ring still stirred his soul and he was wont to hang around local theatres. He graduated as program boy, water boy and usher and finally landed on the stage as a "super."

After successfully portraying minor parts, he took several fliers at the road, but his stage career came to a sudden close when the Metropolitan Combined Musical and Dramatic aggregation closed unexpectedly in San Something or Other.

He returned to Los Angeles and decided before taking up a business career to try the pictures. He hied out to Inceville and put up his case to Thomas H. Ince, who sympathized with the youth and gave him a chance. This was in December, 1912, and it was the beginning of the screen career of the Thomas H. Ince "wonder boy," a title he won by his remarkable portrayal of the fevered, nervous, high-strung boy in "The Coward." Among his other pictures may be recalled "The Pinch Hitter," "Sudden Jim," "The Clodhopper," "The Son of His Father," "His Mother's Boy," "String Beans," "The Girl Dodger," and "Greased Lightning."

His latest picture "Hay Foot, Straw Foot" will be seen at the ..... theatre for ..... days

J. P. LOCKNEY WELL KNOWN VETERAN OF STAGE AND SCREEN

Distinguished Actor Supports Charles Ray in "Hay Foot, Straw Foot"

J. P. LOCKNEY, who interprets the part of the veteran of the South in Thomas H. Ince's latest Paramount picture "Hay Foot, Straw Foot," featuring Charles Ray, which will be shown at the ..... theatre next ..... has portrayed many characters on stage and screen.

In the old days before the cinema was known, he supported John McCullough, the famous tragedian, in legitimate plays. On the screen he has been seen in "The Return of Draw Egan," "Jim Grimsby's Boy," "The Crab," "The Gun Fighter," "The Girl Glory," "Flying Colors," "The Son of his Father," "Partners Three," etc. Mr. Ray is splendidly supported in this photoplay, his leading woman being Doris Lee.

Excellent Support

CHARLES RAY is given excellent support in his latest photoplay "Hay Foot, Straw Foot," which comes to the ..... theatre for ..... days commencing next ..... Charming little Doris Lee, who has been seen opposite him in several other pictures, is again his leading lady. Spottiswoode Aitken and J. P. Lockney have been assigned strong character parts.

Ray Familiar to Fans

CHARLES RAY, who tries to live up to the name of Ulysses S. Grant Briggs in Thomas Ince's latest Paramount photoplay "Hay Foot, Straw Foot," which is the bill at the ..... theatre this week is a familiar figure to every moving picture fan. Ever since he sprang into popularity by his remarkable characterization in "The Coward," he has had one success after another. Two remarkable

SPLENDID NEW ROLE FOR CHARLES RAY IN NEW PHOTOPLAY

Celebrated Paramount Star Appears as Country Boy in "Hay Foot, Straw Foot"

CHARLES RAY has an entirely new character in his latest Paramount photoplay which will be displayed at the ..... theatre for ..... days commencing ..... next. In this story, written by Julien Josephson, Mr. Ray appears as a country youth who undergoes the adversities of training at a modern military camp.

The story has the atmosphere of camp life and Mr. Ray portrays the character of a youth who bears the name of Ulysses S .Grant Briggs and is expected by his grandfather to live up to all the moral standards of the great American general.

When Ulysses hits the camp armed with his grandfather's musket of '61 and all ready to go after the Kaiser, he is the butt of many jokes by his more sophisticated comrades, and when he lets drop the remark that he once took a correspondence course in sleight-of-hand he is prevailed upon to appear as a performer at the camp theatre.

He arrays himself in an oriental gown and makes his bow as the great Abdoul ben Mazzazza. All his tricks go wrong, however, and he retires in confusion, much to the uproarious delight of the rookies. He gains the sympathy, however, of Betty Martin, a village girl who is appearing as a dancer.

He is quite smitten but after he sees her perform her dance, he tells her he is sorry he cannot include her among his acquaintances. Later, however, he protects her by whipping the villain and refusing to tell why he did so. His silence results in his being summoned for court-martial. The girl rushes to the court-martial and confesses that he is shielding her.

He is commended by his officer and Betty lets him know that he

WANT TO DO TRICKS? WATCH CHARLES RAY

Star Is Strong Performer in "Hay Foot, Straw Foot"

IF you wish to know how any of the mystifying sleight-of-hand tricks are done, just ask Charles Ray, star of Thomas H. Ince's latest photoplay, "Hay Foot, Straw Foot," which comes to the ..... theatre for ..... days commencing .....

In this picture Mr. Ray appears as an entertainer at an army camp theater under the stage name of Abdul ben Mazzazza who had to perform all kinds of illusions. To get into the part Mr. Ray had to take a course in legerdemain and now says he is next to all the tricks that make the wise heads in the usual audience scratch their ears.

During the filming of the production Mr. Ray had great sport at the Thomas H. Ince studio mystifying everyone on the lot with the stunts he had learned. When the scene was finally shot, however, he had to give them all away for the story requires him to bungle all his tricks. Doris Lee is his leading woman.

Technique of Two Wars

JERRY STORM, who directed Charles Ray in the latest Thomas H. Ince photoplay "Hay Foot, Straw Foot," which is the bill at the ..... theatre this week, had to master the technique of two wars. The story has in it as characters a veteran of the North and one of the South during the Civil war, and a United States soldier of today. There are salutes and a bit of drill by each. Mr. Storm was going to take no chances with a critical public and accordingly skirmished up veterans of both North and South and secured their advice on the picture "business."

FUNNY SIDE OF CAMP LIFE SHOWN IN FILM

Charles Ray Has Fine Picture in "Hay Foot, Straw Foot"

THE humorous sides of the army training camp, the laughs that go to soften the hard work of drill, are shown in "Hay Foot, Straw Foot," the latest Paramount-Ince photoplay that comes to the ..... theatre for ..... days commencing next .....

Many a joke has been played on the rookie, many a hearty laugh had at the expense of the "green" soldier who arrived to prepare to fight the Hun. All this brighter side of army life is shown to advantage in this newest picture that has no battle scene, no tragic moments. It is the lighter side of the great world struggle.

Mr. Ray is finely supported in this picture, Doris Lee leading a capable cast which includes William Conklin, Spottiswoode Aitken and J. P. Lockney.

Aitken in Fine Role

SPOTTISWOODE AITKEN plays the picturesque character of a Civil War veteran in the latest Paramount picture "Hay Foot, Straw Foot," featuring Charles Ray, which is the big feature at the ..... theatre this week. Mr. Aitken is one of the best known character men on the screen today. He was born in Edinburgh, Scotland. His stage career includes parts in companies under the management of Augustin Daly, William Brady and others. He was a well known figure on the legitimate stage for twenty-seven years before going into pictures. His screen career includes parts in "The Birth of a Nation," "The Avenging Conscience," "The Old Folks at Home," "Souls Triumphant," "Charity Castle," "Her Country's Call," and others.

DORIS LEE RAY'S LEADING WOMAN

Actress Has Most Clever Role in "Hay Foot, Straw Foot"

DORRIS LEE who will be seen as Betty Marvin supporting Charles Ray in his latest Thomas H. Ince-Paramount picture "Hay Foot, Straw Foot," which will be shown at the ..... theatre next ..... is a charming little miss just sixteen years old. She was born in Seattle, Wash., October 15, 1902. She developed a dramatic talent early and at twelve had the distinction of leading thousands of children in a folk dance at the San Diego exposition.

She is also a great pianist. She made her debut as a public player when but four and when but nine years old she was called to San Francisco to accompany on the piano the famous violinist Kubelik.

As an extra girl in pictures she attracted the eye of Thomas H. Ince and he gave her the chance to play her first part in support of Charles Ray in "His Mother's Boy." Since that time she has played supporting roles in "The Hired Man," "Playing the Game," "The Law of the North" and "The Girl Dodger." She also played with Dorothy Dalton in "Green Eyes."

Josephson's New Story

JULIEN JOSEPHSON, who wrote "Greased Lightning," "The Busher," and other notable Charles Ray pictures, has provided the star an entirely new character in "Hay Foot, Straw Foot," the latest Thomas H. Ince production which is the Paramount offering at the ..... theatre this week. Mr. Josephson has a keen sense of humor and in selecting material for the latest Ray vehicle he hit upon the United States training camp and the experiences which the unsophisticated country boy meets when he is put through the army paces by Uncle Sam. In the story Mr. Ray is given the character of Ulysses S. Grant and he handles it with his accustomed artistry and vigor.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

Another Secret Aspiration!



DANTE wanted to be a painter. Chopin tried to write poetry. Almost every novelist wants to be a playwright and vice versa. And here we find that in his heart of hearts Charles Ray, stellar light of the screen, has ambitions as a short story writer. What's more, he's a clever writer, just as he is an accomplished linguist and a deep student of electrical phenomena. In a quiet corner of the studio irate directors will usually discover their missing star hammering on the working girl's typewriter and turning out such good stuff that it seems an imposition to drag him off to the waiting cameras. The latest intrusion upon his literary work has been his brilliant Paramount picture, "Hay Foot, Straw Foot."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "HAY FOOT, STRAW FOOT"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One SHEET .....10 cents each
Three SHEETS .....30 cents each
Six SHEETS .....60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes.....12 cents each

---

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10, black & white, 8 in set.....60 cents
11x14, Sepia, 8 in a set....per set 60 cents
22x28 Sepia, scene or star.....40 cents
22x28 Colored female star.....60 cents
22x28 Black & White star.....75 cents
8x10 photo. of star, can be used for all other productions of this same star .....each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut.....15 cents each
Two-column layout cut.....25 cents each
Three-column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES

Slides will increase the interest in this production if you use them in advance of play date .....12 cents each

---

THUMB NAIL CUTS OF ALL STARS

Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen.....15 cents each
Also line drawings.....20 cents each

Paramount & Artcraft trade mark cuts are furnished in All sizes and are FREE. Script lines, both Paramount and Artcraft.
Film Trailers .....3.00 each
ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Hay Foot, Straw Foot"

..... 1919

Dear Miss Darling:

"Hay Foot, Straw Foot," Charlie Ray's latest Paramount comedy, comes here next ..... for a run of .....

"Hay Foot, Straw Foot," introduces to us Ulysses Simpson Grant Briggs, whose grandfather fought in the Civil War, as perhaps you guessed right away.

When the Great War hit America, Thaddeus Briggs reminded his grandson of the days of '61, and Ulysses went forth on a modern quest; he was going to get the Kaiser, if it took him all Summer.

But Ulysses found that he couldn't go to Berlin till he stayed at camp a while. Camp is where things happened to him.

He took part in the camp theatrical entertainment as a magician. He had once taken a correspondence course in magic and he tried all the methods. But every trick went wrong.

And then there was Betty Martin, who was prettier than a picture. He loved her so devotedly, he was courtmartialed.

But when the evidence came in, Ulysses was the subject for congratulations. You'll feel that way, too, when you see why.

Sincerely yours,

..... Manager

Post Cards on "Hay Foot, Straw Foot"

Exhibitors will be wise to mail at least one of these Cards to their patrons

..... 1919

)ear Miss Darling:

"Hay Foot, Straw Foot," Charles :ay's latest Paramount picture, comes :ere next ..... for a run)f .....

Charles plays the role of a :agician who learned his tricks in :orrespondence college. But the .ricks don't work out the way the)ooks said they should.

But he doesn't have to take a :ourse in love! Come and see him.

Yours sincerely,

Manager .....

..... 1919

Dear Miss Darling:

Charles Ray's latest Paramount picture, "Hay Foot, Straw Foot," comes here next ..... for a run of .....

It's a regular, rippling Ray picture. Charlie appears an amateur magician, all of whose tricks fail. But by the great god Sassafras, he wins the little girl he's after. And love is the only real magic, you know.

Mayn't we expect you?

Yours sincerely,

Manager .....

If Letter will not serve use one of Post Cards IT WILL PAY!

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Order No.----------

Play Date	Titles of Productions	Posters: 1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Lobby Display Photos.: Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Slides Each .12	Scene Cuts Coarse Screen Only: 1 Col. .15	2 Col. .25	3 Col. .35	Star Cuts Fine and Coarse Screen: 1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	Amount

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor)

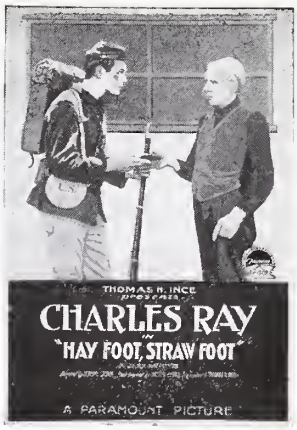
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One Sheet



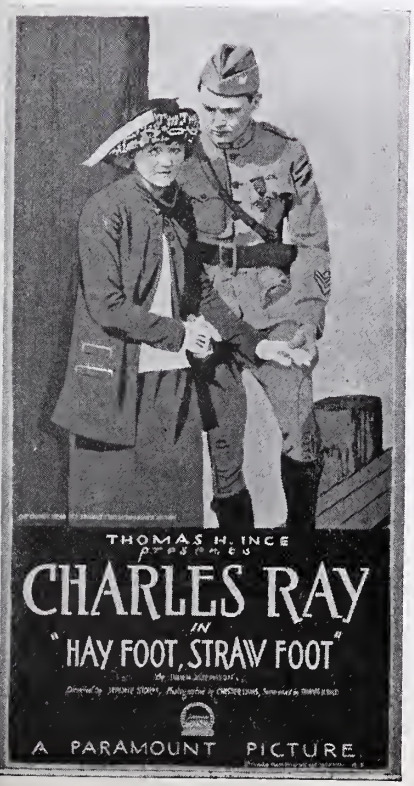
Slide



One Sheet



Six Sheet



How will You Advertise CHARLES RAY IN "Hay Foot, Straw Foot"

BIG!

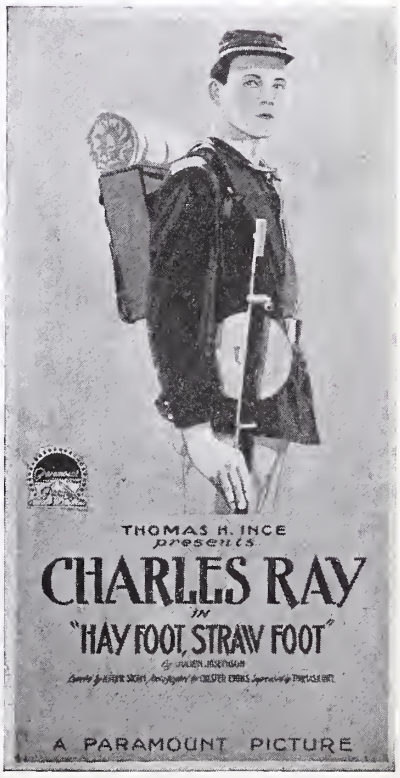
How Big?

POSTERS!!!

1 sheets—3 sheets—6 sheets

All over town! Everywhere!

That's the way to turn 'em away—everyshow.

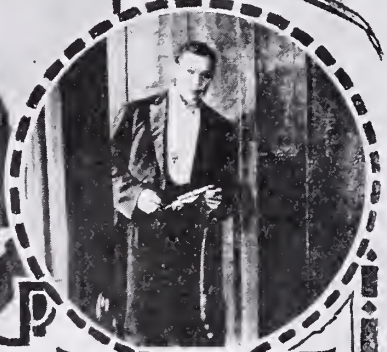


Three Sheet

A Paramount Picture







BACK FROM OVERSEAS

THOMAS H. INCE

WONDERING WHAT GEN. GRANT DID WHEN HE FELL IN LOVE

PRESENTS

CHARLES RAY

— IN —

"HAY FOOT, STRAW FOOT"

by JULIAN JOSEPHSON

Directed by Jerome Storm – Photographed by Chester Lyons – Supervised by Thomas H. Ince



"GEN GRANT GAVE ME THIS PICTURE OF HIMSELF WITH HIS OWN HAND





HOW THEY DID IT IN '61.

Roto, One Sheet - - - Price .12

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 22

Girls

Scheduled Release Date: **29 Jun 1919**

HELPS THAT REALLY HELP YOU TO PUT ACROSS

MARGUERITE CLARK

IN

"GIRLS"

By Clyde Fitch — Scenario by Clara Beranger and Alice Eyton

Directed by Walter Edwards — Presented by Jesse L. Lasky

A Paramount Picture

ADVERTISING LAYOUTS

BILLBOARDS & POSTERS

ADVANCE PUBLICITY STORIES

CURRENT PUBLICITY & REVIEWS

SCENE CUTS FROM PRODUCTION

MATERIAL FOR YOUR PROGRAM

NEWSPAPER STORY MATS

STILLS, SLIDES, STAR CUTS

ETC.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

QUESTIONS WE ARE OFTEN ASKED

Q. *What is this press book for?* A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. *How can I get publicity for my theatre?* A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. *How can I convince him on that?* A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. *Will he want anything but the publicity stories?* A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6 and 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. *Have you any cuts in which an illustration and a story are combined?* A. Yes. See the "story mat" shown on page 11. These mats are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. *What is a mat?* A. A mat is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. *What is an electro?* A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. *Do you ever send publicity stories or mats to newspapers?* A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. *What do you mean by "for specific pictures"?* A. The advance stories, current stories and reviews that appear in this book. They will interest your people in your current attraction.

Q. *What do you mean by "for general purposes?* A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in general and is bound to be profitable.

Q. *Why do you ask me to place this general publicity with the papers?* A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from the New York office.

Q. *Do editors want long or short stories?* A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes For Live-Wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. *Where can I get the accessories listed in this book?* A. At your Exchange.

Q. *When do I get accessories at your New York office?* A. Never. When you send to us we are compelled to forward your order to your Exchange because we have no accessories in New York.

Q. *What do you charge for accessories?* A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see page 20 of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION

AD CUTS and MATS

Interesting Notes Regarding Marguerite Clark and Her New Paramount Photoplay "Girls"

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Back Cover—Comedy Releases

WIDE-awake exhibitors need not be reminded that Marguerite Clark is a screen attraction of the greatest merit and that every picture in which she stars serves to crowd theatres all over the country. Her latest Paramount picture, "Girls," based upon the famous stage success of the late Clyde Fitch is a comedy of the finest type and should prove one of the best in which Miss Clark has been seen in many a month.

Marguerite Clark, Star

PERHAPS one of the biggest names in motion pictures is that of Marguerite Clark, who, physically, is one of the smallest stars. Miss Clark made her debut upon the stage at an early age and was soon playing leading parts in notable stage productions. Her first screen appearance was in a version of "Wildflower," which made a tremendous impression. After that her popularity grew sensationally and she is now at the apex of her starring career.

The story is one which is delightfully suited to the talents of Miss Clark. It concerns a girl, who, having been jilted vows eternal hatred of all men, and has formed, together with two girl companions, a man-haters' club. Her portrayal in this picture is said to be one of her best.

Clyde Fitch, Author

CLYDE FITCH, a celebrated playwright who died several years ago is author of the original play of which this picture is an adaptation. "Girls," scored a remarkable success when it was first presented, years ago. Mr. Fitch wrote numerous light comedies and many pleasing satires on society life.

Clara Beranger and Alice Eyton, Scenarists

THE scenario for this production was prepared by Clara Beranger and Alice Eyton, two talented and well-known scenario writers. Both have written many continuities and several original scenarios for Paramount pictures. They are experts in story construction and have a thorough knowledge of comedy and dramatic values.

Walter Edwards, Director

WALTER EDWARDS a veteran director handled the megaphone during the production of "Girls." This was the first opportunity he has had to direct Marguerite Clark, and from the combination of his ability and a star of Miss Clark's popularity and talent, none other than a sterling production may be looked for.

A Strong Story

PAMELA GORDON, having been jilted by Wilbur Searles, a man whom she believed she loved, forms a man-haters' club, of which there are two other members besides herself, Violet and Kate. Edgar Holt, the victim of unfortunate circumstances is pursued by an irate husband and takes refuge in the girls' room, just as they are preparing for bed. He is impressed with Pamela and pockets an advertisement by Pamela for a position which he finds pinned to a mannikin. Pamela is indignant and he escapes to another room. At the mountain home of a wealthy friend, it happens that Pamela, Holt and Searles are all present. Holt intercedes when Searles again tries to make love to Pamela. While there the pair are given a chance to get better acquainted, but Pamela is still haughty towards Holt and all men in general. Edgar tells his law partner, Sprague, to answer Pamela's advertisement, and Pamela is immediately given a position. Violet also gets employment there as stenographer, and weakening on the man-hating idea, falls in love with Loot, the head clerk. Sprague makes unwelcome advances to Pamela and she leaves, taking Violet with her. Meantime, Kate, the other member of the league, has secretly married her theatrical manager. Holt rents a room next to Pamela's, so that he may court her. Loot calls and finding Violet alone, proposes and is accepted just as Pamela and Kate return. Violet announces her engagement and Kate then tells of her marriage. Holt knocks on the door but Pamela will not let him enter. He goes around to another window and walks towards her window on a connecting shutter. He almost falls but Pamela drags him in, with her arms around his neck. He puts his arms around her and she is compelled to admit she loves him.

Admirable Support

SEVERAL notable names are among the cast which supports Miss Clark in this picture. Mary Warren and Helene Chadwick, popular and talented actresses are happily cast, Harrison Ford, plays the leading male role. Lee Hill, Thomas D. Persse, Virginia Foltz, Tom Ricketts and Clarisse Selwyn complete. the cast

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

Your Exchange has ten stock heads of Marguerite Clark, in electro or mat form, suitable for use with any of her pictures.



MARGUERITE CLARK
in "Girls"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9098, illustrated on page 2 of the 'Girls' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9091, illustrated on page 2 of the 'Girls' press book." Specify whether you want an electro or a mat.



MARGUERITE CLARK in "Girls"
A Paramount Picture

Cast and Story of "GIRLS"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Marguerite Clark's New Photoplay

A Paramount Picture

Marguerite Clark's New Paramount Picture "Girls" is Based Upon Clyde Fitch's Famous Stage Success

Dainty Star Seen as Girl Who, Having Been Jilted, Becomes a Man-Hater, But in the End She Yields to Cupid and Finds Happiness.

"GIRLS"
The Cast

Pamela Gordon	Marguerite Clark
Violet	Mary Warren
Kate West	Helene Chadwick
Edgar Holt	Harrison Ford
Mr. Loot	Lee Hill
Sprague	Thomas D. Persse
Lucille	Virginia Foltz
Mr. Dennett	Tom Ricketts
Mrs. Dennett	Clarisse Selwyn
Searles	Arthur Carewe

PAMELA GORDON, has vowed hatred for all men because she was jilted when quite young by a man with whom she had imagined herself in love. To establish her warfare on a sound basis, she organizes a man-haters' club of which she, Violet and Kate, her two room-mates, are the only charter members.

Edgar Holt dines with the wife of a friend, and becomes nervous when he is informed that her husband will not be home for dinner. The situation becomes tense when hubby unexpectedly returns and the wife insists on hiding Holt in the bedroom. There is a wild chase with Holt playing the part of the hare and the irate husband as the hound.

Holt abruptly enters the studio of the three girls, who are just prepared for bed, and thus loses his pursuer temporarily. Pamela indignantly points to the sign "No Men Shall Cross This Threshold" and orders him to leave, but Holt hears the husband keeping watch outside and refuses.

Pamela's anger only heightens her attractiveness, and Holt takes a great interest in her. He finds an advertisement by her for a position, pinned to a mannikin, and thinking to use it later, puts it in his pocket. Pamela despite her anger, is impressed with Holt and helps him escape on an ironing board to a room across the court.

Holt enters the room across the way through the window, and finds himself in the presence of a romantic old maid who insists on keeping him there. However, he finally succeeds in getting away.

The next episode is a week-end affair at the mountain home of a wealthy friend, which Holt attends. He finds Pamela there. Wilbur Searles, who is responsible for Pamela's hatred of men, is also present, and tries to force his attentions upon her. Holt is on hand for the rescue, but is so quizzical over the matter that Pamela becomes indignant with him. While fishing, Holt accidentally gets his hook entangled in Pamela's hair and she is compelled to stand still while he disentangles it.

Holt communicates with his law partner, Sprague, and tells him to answer Pamela's ad and give her the position of confidential secretary. Violet also obtains a position with the same firm as stenographer. Sprague makes advances toward Pamela and she leaves the office in a huff, taking Violet with her.

In the meantime, Kate has weakened on the man-hating proposition and married her theatrical manager, but is keeping the fact a secret. Holt rents a room near Pamela's so that he may spend his spare time in paying court to her.

Loot calls with three days back salary for Pamela and Violet and finding Violet alone, a love scene ensues which results in Loot's proposing to Violet and her acceptance. They are embracing when Pamela, accompanied by Kate, enters the room. Violet announces to the astonished Pamela, her engagement and Kate then announces her marriage. Pamela begins to feel quite lonely, but still nurses her grudge against mankind.

Holt knocks on Pamela's door, but she stubbornly refuses him admittance. To her annoyance, he doesn't try to come in, but hastily leaves her door and makes his appearance in a few minutes at his window across the way. He climbs out on to the shutter which connects the two windows and makes his way over towards Pamela's window, at the same time advising her that he will get to her without crossing her threshold.

When the goal is almost reached, his foot slips through the shutter. Pamela reaches out and drags him into the room. He puts his arms around her and unable to further resist Cupid, she confesses that she loves him.

Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper

Your Exchange has ten stock heads of Marguerite Clark, in electro or mat form, suitable for use with any of her pictures.



MARGUERITE CLARK
in "Girls"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9095, illustrated on page 4 of the 'Girls' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9090, illustrated on page 4 of the 'Girls' press book." Specify whether you want an electro or a mat.



MARGUERITE CLARK
in "Girls"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9099, illustrated on page 4 of the 'Girls press book." Specify whether you want an electro or a mat.



MARGUERITE CLARK in "Girls"
A Paramount Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it have, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

Exclusive Stories For Photoplay Editor From ..... Theatre

FUNNY things come in Phyllis Haver's mail. Here's one which came in the last batch:

TO PHYLLIS HAVER

I am neither young nor handsome,
But my friends don't call me old;
My head is rather shiny,
But my heart is good as gold.
My general appearance
Is a little picturesque,
But my sentiments are growing—
Very, very Phylliseque.

Whene'er your beaming countenance
Is shown upon the screen,
Or on the "WEEKLY'S" page your
"Perfect form divine" is seen—
Then my heart's no longer free,
And I yearn, just once, to see—
PHYLLIS.

—An Eastern Admirer.

* * *

There's been a lot of speculation as to exactly who are the prettiest girls in the world. In "The Little Widow," a Sennett comedy, the movie fans have an opportunity to make their choice between two. One is Myrtle Lind; the other Harriet Hammond. Both are partly of Swedish ancestry. Miss Lind is of French and Swedish parentage. Miss Hammond's remote ancestors were English and Swedes.

* * *

The fact that "The Pinch Hitter" was one of Charles Ray's earliest and greatest successes probably led to his choice as star in "The Busher," a new Ince-supervised Paramount picture. This photo-play should be relished by baseball fans.

* * *

It was Louise Huff herself who first saw the picture possibilities in George Broadhurst's play, "What Money Can't Buy," and suggested it to Beulah Marie Dix as scenario material. She is co-star with Jack Pickford in this recent Success Series release.

Exclusive Stories For Photoplay Editor From ..... Theatre

ONE of the initial shots in the world war was fired by Jack Ackroyd of the Sennett forces. In the first days of the war he was a private in the Duke of Wellington Riding Regiment at Mons. An uproar, heard by the Regiment while lying in a wheat field, was thought to be target practice by the Belgians—until two Uhlans rode over a hill, followed by a squadron of German horsemen. Ackroyd fired with the rest and a Uhlan tumbled from his saddle. The melee which followed was one of the first fights in the great war.

* * *

Real Southern darkies, backed by the inimitable Frances Grant and her ebony offspring, George Washington, give true Southern atmosphere to Marguerite Clark's new Paramount picture, "Come Out Of The Kitchen." The Sunny South, in fact, oozes out of every reel since the scenes were made in Mississippi.

* * *

Few people who have seen a heavily veiled young lady step from an automobile in a section of Los Angeles where wealth decidedly does not abound, know that the young lady is Myrtle Lind. Myrtle's chief joy in life is hunting out poor families and taking comforts to them, but she has a dread of being discovered in the act, for she does not like the notoriety which follows such a discovery.

* * *

"The Knickerbocker Buckaroo" a special Artcraft production with Douglas Fairbanks cost more than $250,000. It was made on a scale of lavishness never before equalled by Mr. Fairbanks in any of his pictures. The story, as directed by Albert Parker, deals with a young New Yorker who went West and broke the peace to small fragments in an effort to reform himself and win a girl.

Exclusive Stories For Photoplay Editor From ..... Theatre

ELLIOTT DEXTER, one of the most popular leading men and finished screen actors, is to be starred under the Famous Players-Lasky banner. This announcement was made recently by Jesse L. Lasky. Mr. Dexter's contract covers a period of years; his first picture will be "The Admirable Crichton," the first play of Sir James M. Barrie to reach the screen.

* * *

The art of swordsmanship, once prime requisite of a gentleman's training, is again in vogue, due to military training received by those who fought in the great war. Fencing clubs are springing up throughout the country and sporting houses record extraordinary sales of foils and even real rapiers. "Lessons in Swordsmanship" is a timely subject of a recent Paramount-Bray Pictograph.

* * *

Charles Ray is a right handed baseball pitcher. This unfortunate discovery was made after he had begun work in a big baseball picture entitled "The Southpaw"—and so the name was changed to "The Busher," since the whole plot hangs on his extraordinary pitching ability in many scenes.

* * *

Cornelius Vanderbilt, John Walker Harrington, Col. William McIntyre of the Salvation Army, Adolph Zukor, Jesse L. Lasky and Walter E. Greene were a few of the prominent people who saw the opening of "The Fires of Faith," the big Salvation Army special production by the Famous Players-Lasky Corporation, as endorsed by Commander Evangeline Booth of the Salvation Army. The picture opened in New York at the Harris Theatre with a speech by Col. McIntyre and music from the famous Salvation Army band. Wounded soldiers made up the second night audience. Charles H. Sabin, the financier, bought out the house for that night for the War Camp Community Service.



MARGUERITE CLARK in "Girls"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9092, illustrated on page 6 of the 'Girls' press book." Specify whether you want an electro or a mat.



MARGUERITE CLARK in "Girls"
A Paramount Picture

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Your printer can easily saw off the lettering and substitute type therefor if you want him to.

CATCH LINES FROM "GIRLS"

For Use of Exhibitors in their House Organs, for Slides, Advertisements and other Forms of Exploitation of Marguerite Clark's New Paramount Picture

Snappy Titles That Will Attract Widespread Attention

IN a world full of men and women, who are intended by a wise Providence to live together more or less happily, we occasionally find some who rebel against the partnership and declare themselves haters of the other sex.

And when three young and pretty girls form a League of Man-Haters, the question naturally arises, "What has life been doing to them?"

Swear to have nothing whatever to do with men, or swear you will always keep men at a respectable distance. Swear to look down upon men and despise them. Swear that you'll glory in living without their patronizing and belittling help.

This man-hating business is all right, Pamela; but you and Violet have carried it so far that you can't get a job.

I'm sick of this anti-man stuff. I'm going to get married. Oh, to nobody in particular. Any man who'll support me and buy me some new gloves.

In another wing of the building, just across from the apartment of the man-haters, Lucille Purcelle, no longer young, is making up for lost time. Lucille isn't a man-hater—quite the contrary.

I tell you I'm sick of men—nasty, bad-behaving, forever chasing, swearing—

Her husband came home unexpectedly. If he caught me he might kill me.

A woman's honor is at stake, and you must let me stay here.

He is a perfect living specimen of all a man should not be.

Dreams do come true!—The long-expected man!

CAN'T you let a girl earn her bread and butter honestly without getting a bad taste in her mouth?

You're a bossy, disagreeable girl, who does nothing but rant against men — the biggest bore going—for a real man.

Since the night I met you I have never closed my eyes without dreaming of you. But *you* don't like that rot!

After three pretty tough days, the girls find there's nothing in the house but a Camembert cheese.

I'll have to sell Grandpa.

I don't want them! I won't have any man sending me flowers!

I always wanted a home. I'm sick of being a man-hater. And I'm so lonesome!

Kiss me yourself! Don't you know your business?

You're a traitor to the league!

I believe a woman should follow her natural inclinations, and mine carried me straight into the arms of a man.

Kate and Violet have deserted, and it looks as if I'd be left to fly the flag of this darned old League alone.

Now Pamela realizes she is not a man-hater any longer; in fact she's afraid she loves a man —and she's lost him!

Her fingers grip Edgar's coat, and, as he holds her closer, she impulsively throws both arms about his neck.

He's horrid! I hate him! I hate you! I hate all men!



MARGUERITE CLARK
in "Girls"
A Paramount Picture

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When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9097, illustrated on page 8 of the 'Girls' press book." Specify whether you want an electro or a mat.



MARGUERITE CLARK
in "Girls"
A Paramount Picture



MARGUERITE CLARK in "Girls"
A Paramount Picture

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THEATRE NAME HERE



Jesse L. Lasky presents

Marguerite Clark in "Girls"

A Paramount Picture

SHE didn't like the men! They were such impudent, conceited things, and if one of them ever—then one night a mere man, pursued by another woman's husband, fled right into her apartment!

What did she do? Well, you'll have to come and see winsome Marguerite Clark hate (?) men in this captivating picturization of Clyde Fitch's famous comedy.

(Remainder of Program Here)

ALL WEEK, 11 A.M to 11 P.M.

THEATRE NAME HERE



Jesse L. Lasky presents

Marguerite CLARK in "Girls"

A Paramount Picture

By Clyde Fitch

Scenario by Clara Beranger and Alice Eyton

Directed by Walter Edwards

LIPS that grew whiskers should never touch theirs! Then one night a poor innocent man dived right into their apartment and faced them—three raging furies—in their nighties!

Perhaps they treated him too cruelly and were sorry. Anyway, the Man Haters' League crumbled. And now—well, it won't be well for the person who speaks ill of ***their*** husbands!

Made from the famous play by Clyde Fitch. Chief man-hater—dainty Marguerite Clark. Better come!

(Remainder of Program Here)

ALL WEEK—11 A.M. TO 11 P.M.

THEATRE NAME



Jesse L. Lasky Presents MARGUERITE CLARK

in "GIRLS"

A Paramount Picture

By Clyde Fitch — *Scenario by Clara Beranger and Alice Eyton* — *Directed by Walter Edwards*

THEY just hated men! And they solemnly swore never, never, never—but accidents *will* happen! A man fled into their apartment one night, and from that moment the Man-Haters' League was doomed. Not that the girls wanted him there. Mercy, no! And they were dreadfully vexed at all the terrible things—and men—that happened afterwards. Still—ah, well, *some* men are not so bad.

See winsome Marguerite Clark as queen of the League—and its worst backslider. A delightful picturization of the famous play by Clyde Fitch.

Added Feature

"Hearts and Flowers"

A Paramount-Mack Sennett Comedy

Also

A Paramount-Bray Pictograph

and

Latest Pictures of World News

TRADE MARK Paramount Pictures

ALL WEEK —— CONTINUOUS —— 11 A. M. TO 11 P. M.

THEATRE NAME



"Heavens — a man!"

Jesse L. Lasky Presents

Marguerite CLARK

in

"Girls"

A Paramount Picture

BY the sacred hatpin they swore it—to see no man, to hear no man, to kiss no man. And they meant every word! Until one night a mere man—But it wouldn't be fair to tell! You'll have to see Marguerite Clark in this rollicking picturization of Clyde Fitch's famous play.

By Clyde Fitch *Directed by Walter Edwards*
Scenario by Clara Beranger and Alice Eyton



(Remainder of program here. Move down border for space desired.)

ADVANCE PRESS STORIES OF "GIRLS"

To be Sent to the Newspapers Prior to and During the Display of Marguerite Clark's New Photoplay

A PARAMOUNT PICTURE

MARGUERITE CLARK IN SPLENDID FITCH COMEDY FILM "GIRLS"

Sweetest Girl in Pictures Has Delightful Role in New Production

BEAUTIFUL little Marguerite Clark, who has been called the sweetest girl on the screen, will appear at the..... theatre next..... in a new Paramount picture entitled, "Girls." The photoplay is based upon a delightful comedy by the late Clyde Fitch, a noted dramatist, and affords the charming little star a splendid vehicle. The story is original in plot and is considered to be one of Clyde Fitch's best plays. It concerns the attempts of a young and beautiful self-styled man-hater to dodge Cupid's darts, and her final surrender to the god of love.

Having been forsaken by a lover, earlier in life, she loses faith in men and avows an eternal hatred against all of the tribe. Together with two of her girl companions she forms a man-haters' club. But her two charter members gradually weaken on their rigid policy and form secret entangling alliances with Cupid standing by and laughing in his sleeve.

Thus, deserted by her comrades in arms, and confronted by an ardent sweetheart who didn't know the meaning of the word "no" and whom she couldn't help but admire, she is forced to substitute for her vow of hatred, the marriage vow, which wasn't at all to her displeasure.

Clara Beranger and Alice Eyton wrote the scenario and Walter Edwards directed. The photography was by Hal Young and James C. Van Trees. Included in the supporting cast are Mary Warren, Helene Chadwick, Harrison Ford, Lee Hill, Thomas D. Persse, Virginia Foltz and other equally popular players.

COMEDY RAMPANT IN "GIRLS" LATEST CLARK PHOTOPLAY

Dainty Paramount Star Has Many Opportunities for Effective Work

COMEDY is rampant in the new Paramount picture, "Girls," starring charming and dainty little Marguerite Clark, which will be shown at the..... .....theatre next.....

One of the delightful situations in the film is that confronting a young man who has fallen hopelessly in love with a beautiful girl, and is seeking admittance to her home that he might woo her. But his beloved is living under the impression that she is a man-hater, having been jilted in her younger days and having sworn a hatred of all men, has hung above her door a sign reading, "No man shall cross this threshold."

Such a glaring defiance might have intimidated most young men, but not Edgar Holt. He is a young lawyer and a man who perseveres. He simply goes around to another room across the courtyard, crawls across a suspended shutter and enters her window. Thus he gains admission into her presence without crossing the threshold. And he wins the girl too. How? Oh, it is all an accident, but it's too good to give away. See the picture and find out.

Walter Edwards directed this production, which is the first to be made on the Pacific Coast by the charming little star in four years. It was adapted from a play of the same name by the late Clyde Fitch, a celebrated dramatist. Hal Young and James C. Van Trees were the cameramen.

Supporting the star are Mary Warren, Helene Chadwick, Harrison Ford, Lee Hill, Thomas D. Persse, Virginia Foltz and other prominent players.

MAN-HATER YIELDS TO CUPID'S DARTS IN NEW COMEDY "GIRLS"

Marguerite Clark Proves Most Delightful Heroine in Latest Photoplay

IF you want to see the unconditional surrender of a certain man-haters' club and the sensational capture of its leader and members by Cupid and his agents, see Marguerite Clark, dainty little Paramount star, and the supporting cast in her new picture, "Girls," which will be shown at the.....theatre next.....

Pamela Gordon, the role played by the star, is a confirmed man-hater. In fact her views on the subject are so confirmed that she seeks to convert other girls to her principles, and has formed a man-haters' club consisting of herself and two other girls, her room-mates.

But one by one her converts feel the pleasant sting of Cupid's darts and fall out of the ranks, leaving the little heroine of the story alone to wage her warfare on love and man. But her battle is a hard one and the way she is finally bested and forced to capitulate to Commander-in-chief Cupid and his opposing forces, consisting of a young and ardent sweetheart named Edgar Holt, is said to be one of the most delightful comedy-romances ever seen on the screen.

The original play by Clyde Fitch, from which the picture was adapted, scored one of the biggest successes of the day when first presented on the stage. Walter Edwards directed the star and thoroughly capable players, including Mary Warren, Helene Chadwick, Harrison Ford, Lee Hill, Thomas D. Persse, Virginia Foltz and others portray the supporting roles.

Hal Young and James C. Van Trees photographed the production.

MARGUERITE CLARK IN COAST STUDIO

Star is Heartily Received and Starts Work on "Girls"

WHEN Marguerite Clark, popular Paramount star, arrived in Los Angeles to begin work on a picturization of Clyde Fitch's comedy, "Girls," which will be shown at the..... theatre next....., she was accorded an enthusiastic reception by motion picture folks and soon felt much at home.

Having spent the last four years in New York, it was at first feared that she would be a little homesick on her arrival, but whatever feelings of this nature she might have experienced were soon dispelled and she was "as happy as a lark," to use a time-worn phrase.

An entire bungalow was remodeled and refurnished to serve as her dressing room and a beautiful mansion in the most exclusive district in Los Angeles was ready for her to move into immediately upon her arrival. The little star is well supported in "Girls," her leading man being Harrison Ford.

Miss Clark Popular

NEARLY all screen patrons will remember Marguerite Clark's first screen starring vehicle, "Wildflower," in which she created a photoplay sensation. Ever since that initial production she has been making pictures for Paramount and her popularity has steadily increased with each new achievement until now she is one of the best known and most universally loved actresses on the screen. Her latest picture "Girls," an adaptation of the play of the same name by the late Clyde Fitch, has scored a huge success at the.....this week.

MARGUERITE CLARK POPULAR WITH FANS

Dainty Star Soon to be Seen Here in Comedy, "Girls"

MARGUERITE CLARK, the popular little Paramount star, who is said to be a favorite with youngsters from seven to seventy on account of her many starring roles in fairy stories such as "Snow White," "Prunella," "The Seven Swans" and others, has of late been playing a different style of role.

Her recent productions have been comedies and her latest picture, "Girls," which will be shown at the.....theatre next..... is said to be one of the best of this nature she has yet produced. It is an adaptation of the famous play by Clyde Fitch the late American dramatist and is a veritable riot of comedy.

Fitch Great Dramatist

THE spirit of New York life is embodied in the works of the late Clyde Fitch, American dramatist, whose plays scored bigger successes, perhaps, than those of any other of his contemporaries. "Girls," one of his most successful comedies, produced by Paramount with charming little Marguerite Clark in the starring role, has scored a decided success at the.....theatre this week. Harrison Ford is the leading man.

Plays Old Maid Role

VIRGINIA FOLTZ, who has played feminine character parts in many Paramount pictures, plays the role of an old maid in "Girls," the new Marguerite Clark picture—the first Paramount produced by that star on the Pacific Coast in four years —which is on view at the..... theatre this week. The picture has scored a hit.

HELENE CHADWICK IS CELEBRATED BEAUTY

She Supports Marguerite Clark in Comedy "Girls"

HELENE CHADWICK who is reputed to be the most photographed girl in America, and who has also posed for some of the most famous painters and sculptors in this country, including Harrison Fisher, Penryn Stanlaws and others, plays an important role in "Girls," Marguerite Clark's new Paramount picture which comes to the.....theatre next.....

Miss Chadwick entered pictures a short time ago and played leading parts in several Pathe productions. Her record is sensational. She didn't start in at the bottom and work up, but her first part was a leading one.

Her latest work was as leading woman for Bryant Washburn in his new Paramount picture, "A Very Good Young Man." All who saw that picture in the making need no assurance of her ability as a leading woman. And as for beauty—but Harrison Fisher and other noted painters don't paint anybody that isn't strictly worth while.

Star on Honeymoon

SOME months before coming to California to produce a screen version for Paramount of Clyde Fitch's celebrated comedy, "Girls," which will be shown at the.....theatre this week. Marguerite Clark, dainty and popular screen star was married to Lieutenant H. P. Williams. She was accompanied on her trip west by her husband. They were cordially received by the California officials of the company and took up their residence in a beautiful home prepared for them before their arrival. Taken all in all, the trip is a sort of honeymoon excursion for the happy couple.

MR. EXHIBITOR: HERE IS AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

A KNITTING YARN



THE hunting season has opened. Hunting? Certainly—for those recalcitrant balls of yarn which roll from the knitter's lap under the darkest sofa just when things are going smoothest. But Marguerite Clark of film fame has solved the problem with her hunting dog "Thimble," shown in the above picture. He is trained to retrieve those self-starting balls at top speed. "Thimble" has proved a wonderful aid to the motion picture star's knitting for American armies of occupation, which she has undertaken in spare moments at the Paramount studio, where she is working on her new Clyde Fitch comedy "Girls."

This will provide excellent advance publicity for both attraction and star booked for presentation a your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "GIRLS"

A Paramount Picture

Film Trailers..... $3.00 each

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One SHEET ..... 10 cents each
Three SHEETS..... 30 cents each
Six SHEETS..... 60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes ..... 12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10 black & white, 8 in set..... 60 cents
11x14 Sepia, 8 in set..... per set 60 cents
22x28 Sepia, scene or star..... 40 cents
22x28 Colored female star..... 60 cents
22x28 Black & White star..... 75 cents
8x10 photo. of star, can be used for all other productions of this same star ..... each 10 cents

Newspaper Photographs Free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1 column cuts..... 15 cents each
Three 2-column cuts..... 25 cents each
Two 3-column cuts..... 35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column..... 25 cents each
Two column..... 40 cents each
Three column..... 90 cents each

MATS OF STAR CUTS FREE

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut..... 15 cents each
Two-column layout cut..... 25 cents each
Three-column layout cut..... 35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES

Slides will increase the interest in this production if you use them in advance of play date .....12 cents each

THUMB NAIL CUTS OF ALL STARS

Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen..... 15 cents each
Also line drawings..... 20 cents each

Paramount & Artcraft trade mark cuts are furnished in sizes from 1 to 5 inches and are FREE.

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "GIRLS"

.....1919

Dear Miss Garside:

"Girls," as the title of the big Paramount picture which comes here from ..... to ....., might lead you to expect a frivolous film featuring a cast of screen beauties. The beauties are there, right enough, headed by dainty Marguerite Clark.

But there is something more than frivolity in this picture. It is one of the great satires of Clyde Fitch, the master genius of American playwrights who died in his prime. There is humor sparkling through every scene; but there is also a vital theme and a gripping story with a great star who does perhaps her best work in portraying the ingenuous girl of the author's imagination.

A pretty but haughty little girl is jilted in a childish flirtation. She swears a life-long hatred to the masculine sex and forms a man-haters' club with two girl chums. The other two members eventually succumb to Handsome Dan, the boy God; and, despite her stubborn resistance, the self-styled man-hater herself is forced to a delightful capitulation by the call of love.

A great author - a great actress - a great producer - what more can be asked of a picture. Come and see how this triplicate of genius works out!

Sincerely,

_____

Manager.

Post Cards on "GIRLS"

Exhibitors will be wise to mail at least one of these Cards to their patrons

.....1919.

Dear Miss Garside:

A great playwright named Clyde Fitch wrote a dramatic master-piece named "Girls." A great production company - the Paramount - put it into film form with a notable star, Marguerite Clark. We have secured it for ...days starting.....

Miss Clark demonstrates the difficulties which beset a pretty girl who tries to be a man-hater. You'll love her, just as the hero did.

Yours sincerely

.....

Manager.

.....1919.

Dear Miss Garside:

Do you believe in love? If not, you'll be glad to know that Marguerite Clark holds similar views in "Girls," the new Paramount picture which we have secured for..... If so, you will be glad to know that in the end she yielded - fell in love - with a man - just like everyone else.

Clyde Fitch wrote the play. Come and see his best satire.

Yours sincerely

.....,

Manager.

If Letter will not serve, use one of the Post Cards. *IT WILL PAY!*

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Play Date	Order No.---------- Titles of Productions	Posters					Lobby Display Photos.								Slides	Scene Cuts Coarse Screen Only			Star Cuts Fine and Coarse Screen				Amount
		1 Sheet	3 Sheet	6 Sheet	24 Sheet	Roto 1 Sheet	Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W.	Single Sepia Scenes or Stars 22x28	Photos of Women Stars in Colors 22x28	Half Set Sepia Scenes 8-11x14 and Lobby Cards	Black and White 8-8x10 and 1 Card	Black and White Star Photos. 22x28	Black and White Star Photos. 8x10	Two Reel Comedies Sepias 6-11x14 & Lobby Card	Each	1 Col.	2 Col.	3 Col.	1 Col.	2 Col.	3 Col.	Circle Star Thumbnail Specify Fine or Coarse Screen	
		.10	.30	.60	1.75	.12	1.60	.40	.60	.60	.60	.75	.10	.50	.12	.15	.25	.35	.25	.40	.90	.15	

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor)

(Address)

ADVERTISING POSTERS



Twenty-four Sheet



One Sheet



Six Sheet



One Sheet



Three Sheet

How will you advertise

Marguerite Clark

in

"G I R L S"

BIG!!!

But *how???*

POSTERS!!!

2 sheets—3 sheets—6 sheets

All over town! Everywhere!

That's the way to turn 'em away—every show



Three Sheet

Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays to Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops the Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
Never Too Old
Rip & Stitch, Tailors
East Lynne, With Variations
The Village Smithy
Reilly's Wash Day
The Foolish Age
The Little Widow

Paramount-Arbuckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor
Fatty in Coney Island
A Country Hero
Out West
The Bell Boy
Moonshine
Good Night, Nurse
Good Night, Nurse
The Sheriff
Camping Out
Love

Paramount-Drew Comedies

Romance and Rings
Once a Mason
The Amateur Liar

Paramount-Flagg Comedies

Hick Manhattan
Romance and Brass Tacks
Tell That to the Marines
Independence B'Gosh
Beresford of the Baboons
Perfectly Fiendish Flannagan, or The Hart of the Dreadful West
Impropaganda
One Every Minute
The Last Battle

PROSPECT PRESS, INC.

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 23

The White Heather

Scheduled Release Date: **29 Jun 1919**

MAURICE TOURNEUR

Presents THE GREAT DRURY LANE MELODRAMATIC SUCCESS

"THE WHITE HEATHER"

By Cecil Raleigh and Henry Hamilton
Produced by Maurice Tourneur Productions, Inc.

A Paramount-Artcraft Special

By special arrangement the undersea scenes in "The White Heather" were produced by the use of the Williamson Submarine Tube and patented inventions, the only means by which such undersea scenes are made possible.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Handling of Mats Explained by Expert

William Brogan of American Press Association Tells How to Eliminate Difficulties in Casting

(Show This to Your Local Printers)

WHO is going to be the next President of the United States? How old is Ann? And—

¶

How do you make mats work?

¶

These are the three great questions of the hour and just at the moment, the last is the greatest—especially if the mats happen to be mats sent out to exhibitors by the Famous Players-Lasky Corporation.

¶

Occasionally, in fact far more often than the possibility of there being a defect in the mat should warrant, complaints have been received from exhibitors that they could do nothing with the mats sent them for the advertising of their pictures. In practically every instance an investigation disclosed the fact that it was not the mat, but the manner in which the mat was handled, that was the matter—and that isn't an attempt at a joke either!

¶

There are just two rules to be observed in the handling of mats, says William Brogan, Secretary and Treasurer of the American Press Association, which has made millions of mats for advertisers all over the country. In the first place, the mat must be thoroughly heated before it is placed in the casting box. By thoroughly heating, I mean to the last point, where every drop of moisture is driven out of it. The composition of the mat is such that it readily gathers moisture, and every mat that is sent out of New York during a few days of rainy weather, for instance, usually arrives at its destination so damp that it can almost be crumpled into a mass of dough.

¶

The second point to bear in mind is that the casting box must be thoroughly heated before the mat is placed in it. The best way is to make three or four dummy casts before inserting the mat, throwing the metal away after each trial cast.

¶

If the casting box is heated and the mat is not, the mat will, in the vernacular of the stereotyper, "blow up"; that is, the heat of the box will produce chemical action in the mat—which contains certain acids and yeast —and blisters will be raised on the surface.

¶

Likewise, if the mat is thoroughly heated and then placed in a cold box, the box will sweat and the mat will be destroyed. You can always detect, from the appearance of the mats after the cast is made, when either of these two cardinal rules have been violated.

¶

When we started sending out mats several years ago, complaints came to us daily that mats were defective. In self-protection we started a campaign of education for mat users and the result is that now a complaint is so rare that it is an office curiosity. Quite a number of complaints were registered by many who were under the impression that mats could be put on a press without casting.

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor.

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION

AD CUTS and MATS

Facts of Interest Regarding Maurice Tourneur's Latest Paramount-Artcraft Special Picture "The White Heather"

MAURICE TOURNEUR is internationally famous as a producer of massive motion pictures. His production of "The Blue Bird" for Artcraft and his more recent Paramount-Artcraft picture, "Sporting Life," proved his complete artistry beyond question. All of Mr. Tourneur's pictures are box office winners and his latest production, "The White Heather," which was triumphantly presented in New York, will prove no exception.

Maurice Tourneur, Producer.

ENTERPRISING, talented, resourceful and a director of discrimination, Maurice Tourneur is a Frenchman of rare attainments and an artist of cultivated taste. An actor and stage director in Paris for years, he was among the first men identified with the stage to employ his talents in the field of the silent drama. As a director associated with the Famous Players-Lasky Corporation, Mr. Tourneur made numerous cinema productions all of which were as artistic as they were successful. Chief among his pictures was his remarkable screen interpretation of Maurice Maeterlinck's "The Blue Bird," one of the finest creations ever issued under the Artcraft trademark. He directed Elsie Ferguson in "Barbary Sheep," "The Rise of Jennie Cushing," "Rose of the World" and "A Doll's House," Mary Pickford in "The Poor Little Rich Girl," and Marguerite Clark in "Prunella." Then came " "Sporting Life," Mr. Tourneur's first independent production, and this is followed by "The White Heather." Mr. Tourneur has a thorough knowledge of the history of costumes and decorations, studied the principles of light and optics and he is an undisputed authority in his field.

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Cecil Raleigh and Henry Hamilton, Playwrights, Authors.

CECIL RALEIGH and Henry Hamilton, celebrated English playwrights, are authors of "The White Heather," which was produced at the Drury Lane Theatre, London, on August 16, 1897, and which ran with enormous success for a year. It was then produced in the provinces and ultimately reached this country, where its English success was duplicated. Mr. Raleigh wrote "Sporting Life" in collaboration with Seymour Hicks.

A Dramatic Story.

LORD ANGUS CAMERON, of the White Heather country, finds himself seriously embarrassed financially during a panic on the stock exchange, and goes to Donald Cameron on his country estate for a loan. Donald refuses because Angus will not contract a favorable marriage with one of his class. Under compelling necessity, ruin staring him in the face, Angus decides to rid himself of a secret marriage made with Marion Hume on board his yacht before it was sunk. Many fathoms under water lies the documentary evidence; one witness is dead, and the other has long vanished, a sailor on some long voyage. During a hunt he accidentally shoots his own son by this marriage, and this leads to a revelation, Marion announcing the alliance to protect her injured child. When it is denied by Angus, she goes to her father, James Hume, while two modest admirers search for the missing witness in the London haunts of the underworld. David Hume makes a fight in the courts for his daughter's honor, but the case is lost from lack of evidence, and Hume is ruined on the exchange, dying when he is unable to meet his liabilities.

The missing witness is found, but Angus has not been idle, and he bribes the witness to disappear again. There remains only the papers on the sunken yacht, encased in a chest. Diving operations are in progress there. Lord Angus and the two humble admirers of Marion hasten to the scene. One of the latter goes down. So does Lord Angus. They meet at the wreck, Angus armed with a knife. In the struggle he accidentally cuts his own air tube, and is lost. The survivor comes back with the much-desired proofs of the marriage and claims Marion for his own.

Excellent Players.

THE various roles of "The White Heather" are in excellent hands. H. E. Herbert, a well known actor, is Lord Angus Cameron, and Spottiswoode Aitken, well known to Paramount and Artcraft audiences, has a strong part. Others in the cast include Ben Alexander, Ralph Graves, Mabel Ballin and Jack Gilbert, all screen players of reputation.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9128, illustrated on page 2 of 'The White Heather' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9121, illustrated on page 2 of 'The White Heather' press book." Specify whether you want an electro or a mat.

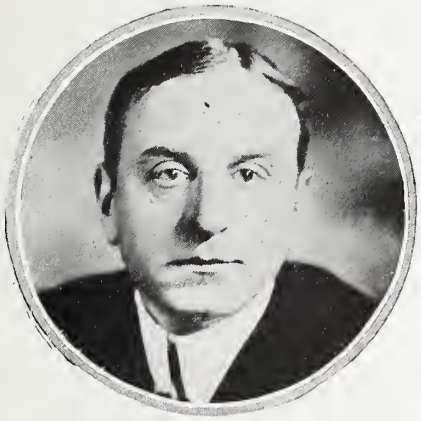


BEN ALEXANDER in the
MAURICE TOURNEUR'S
"The White Heather"
Paramount-Artcraft Special



RALPH GRAVES and MABEL BALLIN in
MAURICE TOURNEUR'S "The White Heather"
Paramount-Artcraft Special

MAURICE TOURNEUR, Producer



of the Superb Paramount-Artcraft Special Picture

"The White Heather"

New York Times Declares Few Motion Picture Directors Equal and Fewer Surpass Mr. Tourneur in the Art of Making Scenes for the Screen. * * * His Latest Production "The White Heather" is Warmly Praised.

FEW motion picture directors equal, and fewer surpass, Maurice Tourneur in the art of making scenes for the screen, according to the New York Times in reviewing Mr. Tourneur's "Sporting Life," the Paramount-Artcraft special picture which preceded "The White Heather," his latest screen triumph. Continuing, the Times said

"By this work he stands out prominently, even among the small group of exceptional men who appreciate the peculiar powers of the camera and know how to employ them in the production of a photoplay. Once more, and in some ways more than ever, he has revealed his creative genius in 'Sporting Life.' He has not faltered before any of the big, comprehensive scenes, such as those of the prize fight and the Derby race, while in the little incidents also he has done not only the obvious and expected, but the surprising. The spectators were drawn into the excitement of the play's episodes, applauding and exclaiming at the succession of climaxes, as people do only when they are thrilled by a sense of participation in what they see or hear. It is a remarkable picture."

The reason for the signal success of the production, which drew forth the above and other similar comment from the leading daily newspapers of New York, the Famous Players-Lasky Corporation points out, is two-fold. In the first place, Mr. Tourneur is an artist in the truest sense of the word. Born in Paris, he began the study of painting at an early age, and was a pupil of some of the great masters of the modern French school. Later he became an actor and producing manager and applied his knowledge of art to the stage productions which he supervised.

He was also a musician of considerable repute. Later he became interested in motion pictures and was identified with Eclair and other French companies prior to coming to this country in 1914. He directed Elsie Ferguson and Mary Pickford in some of their best work for Artcraft, and his superb picturization of Maeterlinck's "The Blue Bird," also for Artcraft, was hailed as one of the great artistic triumphs of screencraft. In producing "The White Heather" he picked for the cast players of ability, each cut out for a distinct character type, the result being a charming performance from the standpoint of art.

Purely a melodrama, "The White Heather" was written by Cecil Raleigh and Henry Hamilton, and was first produced on the stage at the famous Drury Lane Theatre in London, August 16, 1897, proving one of the greatest spectacular productions ever offered at that home of the drama's most stupendous spectacles. Millions saw it, both in England and this country, and the memory of the furore it created at that time has created an unusual amount of advance interest.

A leading critic, in speaking of the premier of "The White Heather" at the Rialto Theatre, New York, on May 4, 1919, said:

"Maurice Tourneur unfolds the scenes of the Drury Lane melodrama in studies of remarkable beauty. There is Scotch mist in these pictures, and the wind on the dunes, and the scent of the white heather. Tourneur has some magical method of enveloping 'shot with atmosphere,' says one, while another says: 'There are plenty of stirring scenes and dramatic climaxes in "The White Heather."' The beauty of the Scotch highlands, the lure of the ocean, and the mystery of its depths are revealed from the screen as they never were in the theatre. The film allows a greater field for spectacular scenes than the play, the director has taken advantage of this fact and added effects which thrill and amaze."

The verdict of the New York newspapers was unanimous that "The White Heather" is one of the finest picture spectacles of the decade.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9126, illustrated on page 4 of 'The White Heather' press book." Specify whether you want an electro or a mat. ⟹

9123



BEN ALEXANDER and MABEL BALLIN in
MAURICE TOURNEUR'S "The White Heather"
Paramount - Artcraft Special

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9127, illustrated on page 4 of 'The White Heather' press book." Specify whether you want an electro or a mat. ⟹

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



H E HERBERT in
MAURICE TOURNEUR'S
"The White Heather"
Paramount - Artcraft Special

⟸

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9123, illustrated on page 4 of 'The White Heather' press book." Specify whether you want an electro or a mat.



MABEL BALLIN in
MAURICE TOURNEUR'S
"The White Heather"
Paramount - Artcraft Special

Cast and Story of "THE WHITE HEATHER"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of this Superb Maurice Tourneur Production

A Paramount-Artcraft Special Picture

Maurice Tourneur's Latest Production, "The White Heather" Based on Famous Thrilling English Melodrama

Remarkable Situations of Great Dramatic Power, With Undersea Views Make This Photoplay a Distinct Artistic Achievement.

LORD ANGUS CAMERON, of the White Heather country, finds himself seriously embarrassed financially during a panic on the stock exchange, and goes to Donald Cameron on his country estate for a loan. Donald refuses because Angus will not contract a favorable marriage with one of his class.

Under compelling necessity, ruin staring him in the face, Angus decides to rid himself of a secret marriage made with Marion Hume on board his yacht before it was sunk. Many fathoms under water lies the documentary evidence; one witness is dead, and the other has long vanished, a sailor on some long voyage.

During a hunt he accidentally shoots his own son by this marriage, and this leads to a revelation, Marion announcing the alliance to protect her injured child. When it is denied by Angus, she goes to her father, James Hume, while two modest admirers search for the missing witness in the London haunts of the underworld.

David Hume makes a fight in the courts for his daughter's honor, but the case is lost from lack of evidence, and Hume is ruined on the exchange, dying when he is unable to meet his liabilities.

The missing witness is found, but Angus has not been idle, and he bribes the witness to disappear again. There remains only the papers on the sunken yacht, encased in a chest. Diving operations are in progress there.

Lord Angus and the two humble admirers of Marion hasten to the scene. One of the latter goes down. So does Lord Angus. They meet at the wreck, Angus armed with a knife. In the struggle he accidentally cuts his own air tube, and is lost.

The survivor comes back with the much-desired proofs of the marriage and claims Marion for his own, while the other humble admirer dies confessing his love.

"THE WHITE HEATHER"

The Cast.

Lord Angus Cameron....H. E. Herbert
Donald Cameron.....Ben Alexander
Alec McClintock.....Ralph Graves
Marion Hume.....Mabel Ballin
Dick Beach.....Jack Gilbert
James Hume.....Spottiswoode Aitken

PRESS REVIEW

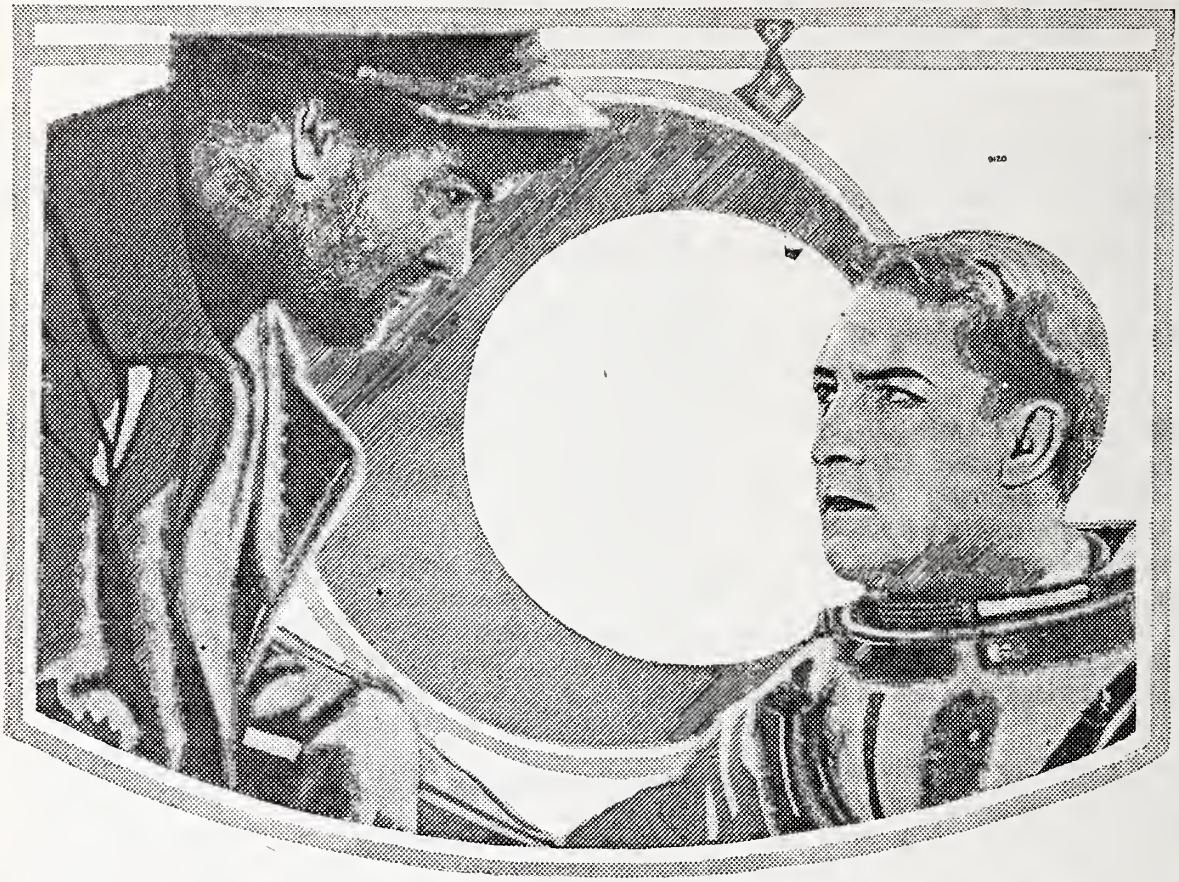
Maurice Tourneur's Picture "The White Heather" a Triumph

MAURICE TOURNEUR'S latest Paramount-Artcraft production, "The White Heather," scored a triumph at the ..... Theatre yesterday. The story is adapted from the famous Drury Lane melodrama of the same name. The background of this melodrama is divided between the Scotch highlands, the London financial district, the slums and the sea.

The narrative chiefly concerns the efforts of an unscrupulous nobleman to repudiate his marriage to a pretty commoner, the only record of the wedding being in the submerged wreck of a yacht. The tale ends in a struggle between the hero and the villain at the bottom of the sea in which both are struggling to obtain the certificate, which is locked in a water-tight chest in the wreckage of the boat. The latest invention of the Williamson Brothers was used by Mr. Tourneur in taking the subsea scenes, and some startling effects were obtained.

Photographically, the picture is superb. Many of the exterior scenes brought forth applause from the audience, and the spectator will find genuine thrills in the fight between the villain and the hero on the ocean bottom. This feature of the production is in itself well worth seeing.

Headed by Mabel Ballin as the heroine, the company includes H. E. Herbert, Ralph Graves, Jack Gilbert, Spottiswoode Aitken, and last but by no means least, little Ben Alexander.



H. E. HERBERT *in*

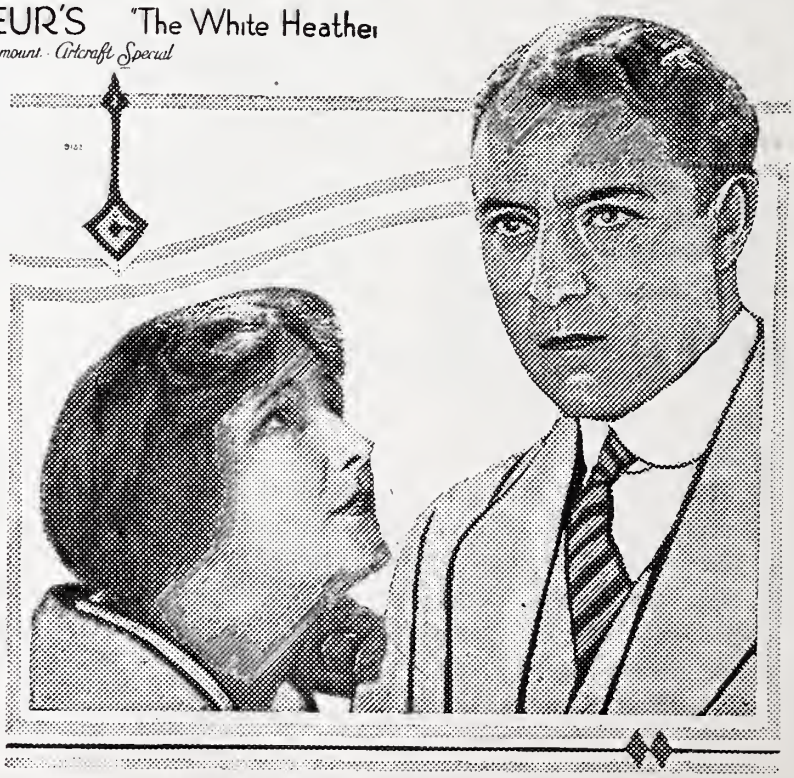
MAURICE TOURNEUR'S "The White Heather"

Paramount - Artcraft Special

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9120, illustrated on page 6 of 'The White Heather' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9122, illustrated on page 6 of 'The White Heather' press book." Specify whether you want an electro or a mat.



MABEL BALLIN *and* H. E. HERBERT *in*

MAURICE TOURNEUR'S "The White Heather"

Paramount - Artcraft Special

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

Exclusive Stories For Photoplay Editor From.....Theatre

WANDA Hawley is the latest addition to the ranks of jazz band conductors. The winsome Lasky actress bosts of the most unique of orchestras, consisting of exactly two performers equipped with no other instruments than a lone piano. Miss Hawley, while at work on J. Hartley Manners' "Peg O' My Heart," accidentally discovered the other half of her band while playing a concert piano which was part of a set. This half—which includes the violins, trombones, cellos and in fact everything except the piano—consists of a prop boy with such talented vocal cords that he is able to imitate a score of instruments. The new band is looking for a capable bass drum imitator.

* * *

The throng of bellboys provided for the Florida hotel set in the tentatively titled "Love Insurance" clustered about Bryant Wahsburn as the Paramount-Lasky cameras ground out the scene. Years of tribute to the bellboys' union prompted the absent minded star to tip the cast—with real money. And to preserve the realism of the scene, Director Donald Crisp insisted on their keeping the cash. Washburn has applied for a part as bellboy instead of a star in the next picture—more money in it, he says.

* * *

Study of Indian life at first hand occupies the spare moments of Major Robert Warwick and his company, while working in the Lewiston, Idaho, reservation, on the new picture "Told In The Hills." Ann Little, leading woman, was familiar to the redskins, she having worked with them in earlier pictures. She and Major Warwick took daily horseback trips into the Indian camps in search of picturesque picture material.

* * *

Houdini has received his final initiation as a screen artist! He has acquired kleig-eyes, the temporary ocular irritation from studio lights which every actor suffers from when working before the camera for long stretches. The kleig-eyes followed Houdini's plunge into his new mystery film, with Irvin Willat as director, with a vim for work which kept the entire staff on their toes.

Exclusive Stories For Photoplay Editor From.....Theatre

MARGUERITE Clark recently arrived on the Pacific coast, after a four years absence—during which time she produced Paramount pictures in eastern studios—and worked on an adaptation of the famous comedy by Clyde Fitch, entitled, "Girls." This is said to be an ideal vehicle for the charming star and screen patrons are anxiously awaiting its display at this theatre.

* * *

Clyde Fitch, who write the play "Girls" from which a Paramount picture starring Marguerite Clark has just been produced, was one of America's most successful dramatists. This is one of the first of his many successful plays to be produced for the screen.

* * *

In a new Sennett comedy very soon to be released, Ben Turpin has a wild time hunting a duck. He chases it through swamps and through the tules. After the wildest and most hair raising adventures, he finally "comes up on it." Just as he gets his trusty howitzer trained on the critter, he is distracted by a slight noise and a veritable regiment of duck hunters rise from all points of the swamp and open a fusillade on Ben's duck.

* * *

Lila Lee, the dainty Paramount star, after wearing leggings and "muckalucks" for several weeks, to say nothing of overalls while making "The Daughter of the Wolf," is back in pretty gingham frocks and fluffy lace for her role in "Rose of the River." Never has she looked more girlish or charming, declare the keen observers on the Lasky lot.

* * *

Doug Fairbanks's latest Artcraft picture "Knickerbocker Buckaroo" has unselfishness for its theme. Doug has a fine supporting cast. Marjorie Daw, who played with Doug in "He Comes Up Smiling," "Arizona," and other of his Artcraft successes, has the feminine lead. Frank Campeau, as is usual, plays the villian. Edythe Chapman and Albert McQuarrie are also in the east. Albert Parker, who directed "Arizona," directed this production, also. Hugh McClung and Glen MacWilliams worked behind the camera.

Exclusive Stories For Photoplay Editor From.....Theatre

BRYANT Washburn, Paramount star, having heard that most of the picture stars are talking these days of visiting various parts of the world on their vacations, smiled as he observed:

"For a long time I've been thinking of taking a trip around the world."

Seriously, however, he does contemplate such a trip—but when, he isn't prepared to state just now. Bryant Washburn is too busy making photoplays at the Lasky studio.

* * *

Houdini's first job in starting his big mystery picture at the Lasky studio, was to sit in a chair in a newspaper office, his feet on the desk and go sound asleep.

"This is a snap, so far," he observed. "But wait till we get going!"

"You've said it!" retorted Irvin Willat, his director.

* * *

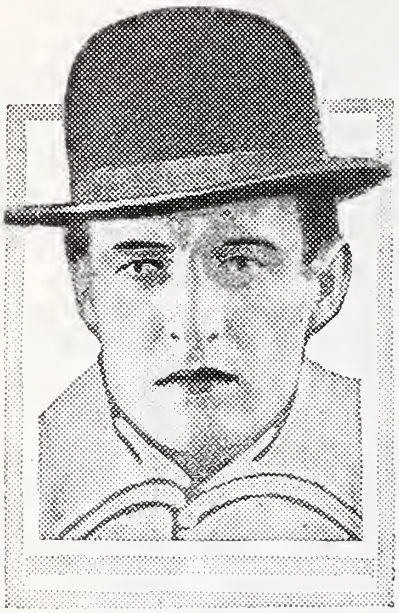
Milton E. Hoffman, general manager of the Lasky studio, with Noah Beery, actor and disciple of Izaak Walton, and Jack Lloyd, caught three limits of lake trout at Big Bear Lake recently. These sportsmen never return without bringing home the bacon.

* * *

Wallace Reid has been enjoying himself lately because he could wear a sweater and a cap and feel comfortable during much of the time while filming "The Love Burglar" for Paramount. "It's a relief to doff the soup and fish once in a while," smiled Wally, "and get into comfortable togs."

* * *

That there is no necessity to take a motion picture company abroad to get locations, but that better effects can be obtained right in the studio, is the assertion of Hugh Ford, director of the Paramount-Artcraft special production of "The Woman Thou Gavest Me," from Hall Caine's novel. "I went to Rome to make 'The Eternal City' with Pauline Frederick, and except for a very few scenes, such as the famous Coliseum, which, of course, couldn't be successfully reproduced, we secured nothing which could not have been made as well or better in a studio."



JACK GILBERT in
MAURICE TOURNEUR'S
"The White Heather"
Paramount-Artcraft Special

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9125, illustrated on page 8 of 'The White Heather' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9129, illustrated on page 8 of 'The White Heather' press book." Specify whether you want an electro or a mat.



MABEL BALLIN in
MAURICE TOURNEUR'S
"The White Heather"
Paramount-Artcraft Special



When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9124, illustrated on page 8 of 'The White Heather' press book." Specify whether you want an electro or a mat.

JACK GILBERT and MABEL BALLIN in
MAURICE TOURNEUR'S "The White Heather"
Paramount-Artcraft Special

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

How Dr. Hugo Riesenfeld put on "The White Heather"



DR. HUGO RIESENFELD, director of the Rialto and Rivoli Theatres, New York, presented Maurice Tourneur's Paramount-Artcraft special picture at the Rialto Theatre with highly artistic effect on Sunday, May 4, 1919. How it was done will interest exhibitors everywhere.

As a part of the Magazine Dr. Riesenfeld introduced a short scenic "Through the Land of Bonnie Sweet Bessie," and just as this is started we see Miss Gladys Rice standing on the lower end of the stage steps at the right; there is a red light upon her as she begins to sing "Bonnie Sweet Bessie." A few moments later the curtains over the side panels at either end of the stage part with two rural scenes in Scotland, lighted from the top in a glow of red.

But the picture does not start just at that moment, for from the right of the house up the steps and across the stage comes a bagpiper. There are just a few strains of this and he goes out at the left. It is a surprising and delightful effect. As these notes are dying away the feature, "The White Heather," starts. During his appearance and preceding the title there was a short picture of the bagpiper thrown on the screen.

"Songs of Scotland" is the music at the screening and then at the scene showing the bagpiper we have the real one playing himself, and with the introduction of Marion Hume "Bonnie Sweet Bessie" is brought back. For the scenes in the London Stock Exchange, there is "Henry VIII," and then with the introduction of Lord Angus Cameron a portion of "Pomp and Circumstance" is used, and later when he meets his brother, "Meeting." There is an intermezzo used where Marion sees Lord Angus and then the theme again with Dick Beach. "Children's Suite" is used where Donald, the little son, is shown.

At the title "In the Morning," Poesi Pastor is played, and then with the title "Aye, Lad," "Hunting Music" is used until the scene where Alex meets Marion, when we have the theme. At the title "Hello," we have "From the Countryside," and as they sit down to dinner there is a bugle call with the remainder of the orchestra tacit and then "From the Countryside" taken up again.

For the scene at the Devil's Chimney, "Ponticello" is played and then a pause, as the shot is fired with a numbered selection and the organ taking over the music. During the time the organ is playing there is a 'cello rendering of the theme for the death of the girl's father, and then with the title "The Quest of Love Brings Another Searcher," we have the theme on the violin.

The orchestra comes back with "We'll Return to Town," and then a couple of numbered selections follow until the closing of the wounded man and then "Melancholie" is used once through. The rest of the music to the end where Dock goes to the man on the bed, "Berceuse," is played to the end.

RIALTO THEATRE, N. Y.
Week of May 4.
Program

1. **Overture, "The Bohemian Girl"; Rialto Orchestra.**
2. **Rialto Magazine.**
3. **Duet, "I Puritani"; Edoardo Albano and Emanuel List.**
4. **"The Pale Pack Train," Bruce scenic.**
5. **Soprano solo, Gladys Rice, "Bonnie Sweet Bessie."**

5-a. **Bag Piper.**

6. **Maurice Tourneur's "The White Heather"; film feature.**
7. **"Judge Rumhauser"; animated cartoon.**
8. **Organ solo.**

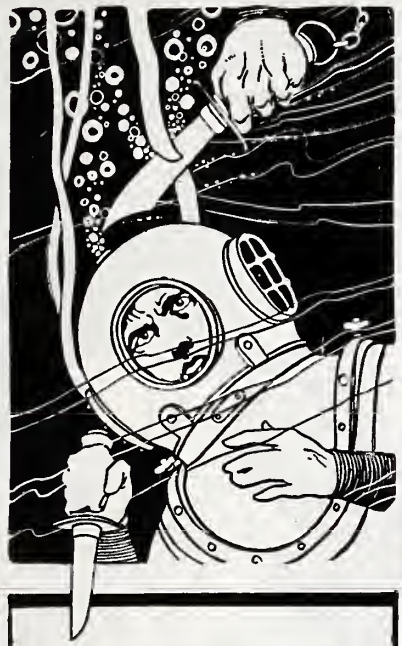
THE picture feature furnishes the key to the show. Having its locale in Scotland, the framer of the bill has supplied a capital bit of "atmosphere" in the musical numbers which immediately precede.

Gladys Rice is the soloist. She takes a position between the central screen and one of the side panels from which she is invisible as she sings a pretty Scotch ballad in her beautiful, clear voice. The central screen is given over meanwhile to a motion picture scenic of Scotch landscape while the curtains are drawn from the panels on both sides and illuminated still views are shown in colored silhouettes.

Following Miss Rice a kilted bag-piper walks across the stage playing on his pipes. He continues to play during some of the earlier scenes of the picture which show the Scotch palace and in which a piper figures.

All this leads the audience unconsciously into the spirit of the picture. When their attention has become fixed upon the story by the development of its characters, the piper drifts out of the proceedings unnoticed.

Theatre Name



MAURICE

TOURNEUR

PRESENTS THE GREAT DRURY LANE MELODRAMATIC SUCCESS

"THE WHITE HEATHER"

by

Cecil Raleigh and Henry Hamilton

Produced by

MAURICE TOURNEUR PRODUCTIONS, INC.

Paramount - Artcraft Special

An astounding climax to an astounding motion picture. The sublime, but forbidden, love that prompted a man to so risk his life in a desperate undersea battle for a woman, will rest in your memory always.

The sheer beauty of the scenes actually photographed on the ocean's floor will leave you gasping in amazement. "The White Heather" is nothing short of a miracle! Come!

By special arrangement the undersea scenes in "The White Heather" were produced by the use of the Williamson Submarine Tube and patented inventions, the only means by which such undersea scenes are made possible.

Theatre Name



MAURICE

TOURNEUR

Presents THE GREAT DRURY LANE MELODRAMATIC SUCCESS

"THE WHITE HEATHER"

A Paramount-Artcraft Special

YOU will gasp at the dare-deviltry of the men who fight to the death on the ocean floor, eight fathoms down. You will be spellbound at the sheer beauty of the scene.

The sublime love that leads a woman and a man up to the smashing denouement will hold you so enthralled that—

Come to see "The White Heather!" There never was another picture like it! Adjectives cannot describe it! You must see it to believe that such a picture is possible!

By special arrangement the undersea scenes in "The White Heather" were produced by the use of the Williamson Submarine Tube and patented inventions, the only means by which such undersea scenes are made possible.

Theatre Name



By special arrangement the undersea scenes in "The White Heather" were produced by the use of the Williamson Submarine Tube and patented inventions, the only means by which such undersea scenes are made possible.

YOU never saw such a scene in your life. Two men at death grips at the bed of the ocean, eight fathoms below the eyes of man. One the husband who seeks to cast aside the faithful wife of his youth. The other the man who loved her, and loves her still.

The husband seeks to destroy the only evidence of his marriage, the certificate that is buried in the silent waters of the deep. The other fights to prevent him, that the honor of the woman he loved might be saved.

The eyes of mortal man have never beheld such a scene of staggering splendor. The imagination of humans has never conceived such magnificence as this. The wizardy of Maurice Tourneur has produced a picture eternal—one that you would be everlastingly sorry to say you missed.

EXHIBITORS!

Just what you need for the last few days of the run on "The White Heather!" Depend on the large ad-cuts to keep them coming for the first few days of your run; then drop back to this little business builder. It's exactly what you want to keep up the interest created by the "big guns."





"How can you prove that you are my wife?"

MAURICE

TOURNEUR

Presents THE GREAT DRURY LANE MELODRAMATIC SUCCESS

"THE WHITE HEATHER"

A Paramount-Artcraft Special

By Cecil Raleigh and Henry Hamilton-Produced by Maurice Tourneur Productions, Inc.

How could she prove that she was this monster's legal wife? The only proof that a court would recognize lay at the bottom of the mighty sea, eight fathoms down.

See the tremendous climax to her quandry! See the staggering scene staged in the ocean depths, where the search for the proof of her marriage leads two men to grapple in death combat, that an innocent woman's faith in all mankind might not be shattered.

By special arrangement the undersea scenes in "The White Heather" were produced by the use of the Williamson Submarine Tube and patented inventions, the only means by which such undersea scenes are made possible.

METROPOLITAN THEATRE

Advance Press Stories of "The White Heather"

To be Sent to the Newspapers Immediately Prior to and During the Display of Maurice Tourneur's Latest Production

A Paramount-Artcraft Special Picture

"THE WHITE HEATHER" TOURNEUR'S LATEST THRILLING PICTURE

Film is Based on Famous English Melodrama and Contains Many Novelties.

MAURICE TOURNEUR'S new Paramount-Artcraft special picture, "The White Heather," will have its premiere at the .....Theatre next..... Unusual interest is attached to the production for a number of reasons. First, because it is the first production coming from Mr. Tourneur in months; second, it is the first picture made by the director in California; third, it is described as the best of the melodramas made by the producer of "The Whip," "Sporting Life," "Alias Jimmy Valentine" and other screen thrillers.

"The White Heather" is based on Cecil Raleigh and Henry Hamilton's famous Drury Lane melodrama, which met with enormous success in London and later in New York. It had a Broadway run with Amelia Bingham as the heroine. Richard Bennett also appeared in the company.

When Mr. Tourneur took his entire studio staff to California he selected "The White Heather" as his first production. The background of the melodrama is divided between the Scotch Highlands, the London financial district, the slums and the ocean. The story revolves around the efforts of an unscrupulous nobleman to repudiate his marriage to a pretty commoner, the only record of the ceremony being in the wreck of a yacht at the bottom of the sea.

"The White Heather" culminates in a death struggle between the hero and the villain at the bottom of the sea, both trying to get possession of the fateful paper locked within a water-tight chest. These scenes were actually taken on the ocean floor off San Pedro Harbor, Mr. Tourneur utilizing the newest subsea photographic inventions of the Williamson Brothers.

DEATH STRUGGLE ON OCEAN BED SCENE IN "THE WHITE HEATHER"

Superb Photographic Effects Are Features of Tourneur's Latest Production.

A SCENE of tremendous dramatic power is that in which two men engage in a death struggle on the floor of the ocean in Maurice Tourneur's latest Paramount-Artcraft special picture, "The White Heather," which will be displayed at the ..... Theatre next ..... This is said by New York critics to be the most thrilling and novel scene ever pictured.

"The White Heather" is adapted from the Drury Lane melodrama. Indirectly, the title comes from the good luck flower of the Scotch Highlands, the white heather. Yet Scotland is the background for but a part—and a minor part of the melodrama. The action centers around the recovery of a marriage record from the hulk of a destroyed yacht, called "The White Heather." The big scene of the melodrama takes place at the bottom of the sea, where the hero and the villain, in the weird costumes of deep sea divers, fight to the death.

Thus the thrilling portion of "The White Heather" has the bottom of the sea for its background. For those scenes Mr. Tourneur employed the newest inventions of the Williamson Brothers, whose subsea photography devices made possible the visualization of under the water scenes. Much of the story centers in London, revolving between the financial district and the slums. In the scenes "on change" Mr. Tourneur employed thousands of players.

"The White Heather" has a cast including H. E. Herbert, little Ben Alexander, the child who scored in "The Turn of the Road" and "Hearts of the World"; Ralph Graves, Mabel Ballin, Jack Gilbert and Spottiswoode Aitken.

"THE WHITE HEATHER" DRAMATIC PICTURE OF INTENSE APPEAL

Maurice Tourneur's Latest Film Has All the Elements of Great Screen Thriller.

HAVING all the elements that make for the success of the big screen productions, Maurice Tourneur's latest Paramount-Artcraft special picture, "The White Heather," will be shown at the .....Theatre next..... It has an abundance of highly flavored action, fine outdoor settings, and a gripping story which works out to a powerful climax in a submarine fight between the hero and the villain on the ocean's floor.

Donald Cameron, heir to a Scotch title, would marry a woman of the peerage for family reasons, but his secret marriage years before to the housekeeper at the castle is an impediment. He repudiates his wife and child, depending upon the peculiar circumstances of the marriage to make impossible any proof of a legal ceremony.

Years before, during a trip on his brother's yacht, the White Heather, he had acknowledged Marion Hume as his legal wife, before two witnesses, the skipper and mate, who had signed a contract of marriage in the yacht's log. Subsequently the yacht was sunk near shore.

To prove her claim, save her good name and secure the rights of her son, Marion goes to court, but in the absence of proof is defeated. Cameron decided to make sure of his position by getting possession of the yacht's log. Also Alec McClintock, an admirer of Marion, decides on a like expedition. Both men don diver's suits and descend to the wreck intent on recovering the record. They come together under water and there is a struggle. In his effort to cut the pipe which brings air to his rival's helmet Donald severs his own and is drowned, while Alec recovers the marriage record, and wins Marion.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "THE WHITE HEATHER"

A Paramount-Artcraft Special

OBTAINABLE AT YOUR EXCHANGE

FILM TRAILERS $3.00 EACH

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

One Sheet .....10 cents each
Three Sheets .....30 cents each
Six Sheets .....60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .....12 cents each

---

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them.

8x10 black and white, 8 in set.....60 cents
11x14 sepia, 8 in set, per set.....60 cents
22x28 sepia, scene or star.....40 cents
22x28 colored photos of women stars....60 cents
22x28 black and white star.....75 cents
8x10 photo of star, can be used for all other productions of this same star, each..10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen, so they can be used for newspapers:

Five 1-column cuts.....15 cents each
Three 2-column cuts.....25 cents each
Two 3-column cuts.....35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:

For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

One column .....25 cents each
Two column .....40 cents each
Three column .....90 cents each

MATS OF STAR CUTS FREE:

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper.

One column layout cut.....15 cents each
Two column layout cut.....25 cents each
Three column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:

Slides will increase the interest in this production, if you use them in advance of play date.
12 cents each

THUMB NAIL CUTS OF ALL STARS:

Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .....15 cents each
Also line drawings.....20 cents each

Paramount and Artcraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

"THE WHITE HEATHER" IT MEANS GOOD LUCK

Maurice Tourneur's Great Film Superb Production.

MAURICE TOURNEUR'S latest Paramount-Artcraft production, "The White Heather," will be the main feature at the ..... Theater next ..... The story is adapted from the melodrama written by Cecil Raleigh and Henry Hamilton, which had a long run at the Drury Lane Theatre in London. Indirectly the title comes from the little flower of the Scotch Highlander, the white heather, which is said to bring good luck to its wearer.

Scotland, however, is the background for but a part of the story. The action centers around the recovery of a marriage record from the hulk of a sunken yacht, "The White Heather." The big scene of the melodrama takes place at the bottom of the sea, where the hero and villain fight to the death on the ocean floor.

For these remarkable scenes Mr. Tourneur employed the newest invention of the Williamson Brothers, whose subsea photograph devices made possible the under water scenes of "The Submarine Eye" and "Twenty Thousand Leagues Under the Sea." The various roles are in the hands of capable players.

Many Stirring Scenes

THERE are plenty of stirring scenes and dramatic climaxes at the ..... Theatre this week, where Maurice Tourneur's Paramount-Artcraft special production of "The White Heather" reveals what admirable material for movie thrillers is to be found in the famous Drury Lane melodramas. On the screen the story is told with greater freedom and in wider spaces than in the ordinary theatre. The beauty of the Scotch Highlands, the lure of the ocean and the mystery of its depths are revealed on the screen as they never were in the theatre. The photoplay has scored an immense success.

SCENES OF BEAUTY IN "THE WHITE HEATHER"

Maurice Tourneur's Picture Has Fine Dramatic Flavor.

IN "The White Heather," Maurice Tourneur's new Paramount-Artcraft special picture which will be shown at the ..... Theatre next ....., Mr. Tourneur unfolds the scenes of a Drury Lane melodrama in a series of genre studies of remarkable beauty. There is Scotch mist in these pictures, and the wind on the dunes and the scent of the wild heather.

Mr. Tourneur has some magical method of his own enveloping his "shots" with atmosphere that is instantly projected into the audience. You don't need thistles to remind you that this is a Scotch film; from the first flash on the screen you are in Scotland.

"The acting is so uniformly excellent that it is impossible to differentiate between the roles," said a leading New York reviewer. "After all, in a perfect piece of work like this, the director and not the play is the thing. When you have sat through reel after reel of cheap screen "business" played against early Pullman interiors, you feel a personal sense of gratitude toward the man who has brought so much genuine beauty to life before your eyes."

Picture Teaches Moral

MAURICE TOURNEUR'S Paramount-Artcraft special picture, "The White Heather," which is at the ..... Theatre this week, sweeps away any lingering doubts one might have had about the value of the army's system of copying everything in triplicate. If the heroine in this great picture had only copied in triplicate the record of her clandestine marriage to Lord Angus Cameron then the lives of three persons might have prevented several exciting scenes, including an undersea fight between two men in diver's costumes that Jules Verne could not outdo. The cast is of a high quality of excellence.

"THE WHITE HEATHER" HAS DRAMATIC STORY

Interesting Undersea Views Are Shown in Picture.

ENGLISH melodrama, strengthened by highly interesting undersea views photographed by the Williamson submarine tube, "The White Heather," Maurice Tourneur's latest Paramount-Artcraft special picture, which comes to the .....Theatre next..... portrays some tremendous efforts to get the "papers" in the case of Marion Hume, who married Lord Angus Cameron aboard his yacht by the Scotch ceremony of declaration before two witnesses.

The documentary evidence of the marriage, enclosed in waterproof wrappings before the yacht was sunk, constitutes the sole protection of Marion and her child, as one witness disappeared in the deep, and the other in the flotsam and jetsam of the London underworld.

Lord Angus, finding himself in serious financial circumstances, urged to marry a woman of wealth, denies his secret marriage to Marion, and fights with highbred selfishness to make his own son illegitimate, a conflict ending in his own death and that of a lad who tried to clear the young wife's name.

The acting of H. E. Herbert as Lord Angus and Mable Ballin as Marion Hume is excellent. The public will enjoy Tourneur's artistry of production, but interest will center on the undersea combat at the last of the melodrama. It is said to be one of the most novel and thrilling scenes ever pictured.

Tourneur Picture Scores

ONE of the strongest photoplays from dramatic and photographic standpoints seen here this season is Maurice Tourneur's Paramount-Artcraft special picture, "The White Heather," which is doing a turnaway business at the ..... Theatre this week. It is a splendid production, and the battle of two men in diving suits on the bed of the ocean is remarkably effective. The cast is of a high order of artistic merit.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

Freedom of the Seas for Movies!



MAURICE TOURNEUR, famous motion picture producer, made it his policy to personally supervise all scenes. And so this enthusiast recently established a record as the first director to stage a submarine scene on the ocean's bed. Equipped with diving togs, he followed his actors beneath the waves to direct the battle between rival divers on the sunken wreck. Mr. Tourneur's puzzled expression in the above photograph arises from realization that reading the scenario script of "The White Heather"—the Paramount-Artcraft Special, in which the submarine scenes were photographed from the Williamson diving bell—is going to be difficult under water unless his data is printed on rubber.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

New York Press Praises "The White Heather"

Leading Newspapers Pay Warm Tribute to Maurice Tourneur's Superb Pramount-Artcraft Special Picture.

MAURICE TOURNEUR'S latest Paramount-Artcraft production, "The White Heather," had its premiere at the Rialto Theatre in New York City on May 4, 1919. Offered with a special musical arrangement, "The White Heather" scored a remarkable success. The New York critics received it with enthusiastic comments.

Big Feature Hit

THE New York *Review* had this to say regarding the production, which it declared a big feature hit:

"The title of Maurice Tourneur's latest photoplay, "The White Heather," which was a big feature hit of the Rialto program yesterday, has a double significance. It refers not only to the title flower of the Scotch highlands, which is supposed to bring good luck to its wearer, but it is also the name of a yacht on which much of the action takes place.

"The White Heatner" is adapted from the famous Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, which had a long run when it was first presented at the Academy of Musie, with Amelia Bingham in the leading role. The story is one that is calculated to make a wide appeal. It is a romance of the Scotch highlands and the sea. It presents scenes of great beauty among the sheep herders in contrast to the grim studies of night life in the London streets. The action centers around the recovery of a marriage record from the hulk of the sunken yacht, "The White Heather."

"The big scenes of the melodrama take place at the bottom of the ocean, where a death struggle ensues between two divers for the possession of a marriage record. These scenes were taken by Mr. Tourneur off San Pedro Harbor by means of a remarkable invention of the Williamson brothers which makes sub-sea photography possible.

"The White Heather" has the distinction of being the first motion picture which has actually been directed on the ocean floor. Mr. Tourneur donned a diver's suit and directed his players at the bottom of the sea by means of signals. "The White Heather" has the advantage of being played by a well-balanced cast. Among the prominent members of the company is little Ben Alexander, who will be remembered for his splendid work in "Hearts of the World." In Mabel Ballin Mr. Tourneur discovered a sympathetic heroine, and the other players include H. E. Herbert, Jack Gilbert, Ralph Graves and Spottiswoode Aitken."

Superb Photographically

THE New York *Telegraph* declares "The White Heather" a remarkable photoplay, it being "superb photographically." The review follows:

"Maurice Tourneur's latest production, "The White Heather," was the principal attraction at the Rialto Theatre" last week. The story is adapted from the Drury Lane melodrama of the same name by Cecil Raleigh and Henry Hamilton, the play derives its title from the little flower of the Highlander, the white heather, which is said to bring good luck to those who wear it. The background of this melodrama is divided between the Scotch highlands, the London financial district, the slums and the sea, the greatest interest being centered in the later locale.

"The narrative chiefly concerns the efforts of an unscrupulous nobleman to repudiate his marriage to a pretty commoner, the only record of the wedding being in the wreck of a yacht at the bottom of the sea. The tale ends in a struggle between the hero and the villain at the bottom of the sea in which both are struggling to obtain the certificate which is locked in a water-tight chest in the wreckage of the boat. The latest invention of the Williamson Brothers was used by Mr. Tourneur in taking the subsea scenes, and some startling effects were obtained.

"Photographically, the picture is superb. Many of the exterior scenes brought forth applause from the audience at the Rialto and the spectator will find genuine thrills in the fight between the villain and the hero at ocean bottom. This feature of the production is in itself well worth seeing.

"Mr. Tourneur is one of the few film directors who believes "the play's the thing," and consequently he fits his players to his story instead of the reverse, which is frequently the case. The result of this practice is that there is no star in "The White Heather," but all the players have been selected from among the most proficient screen artists. Headed by Mabel Ballin as the heroine the company includes H. E. Herbert, Ralph Graves, Jack Gilbert, Spottiswoode Aitken and last but by no means least, little Ben Alexander."

Maker of Masterpieces

DECLARING Mr. Tourneur to be a maker of motion picture masterpieces, the New York *Times* says:

"Maurice Tourneur is a maker of moving pictures. His work invariably affirms it. "The White Heather," at the Rialto this week, offers the latest testimony. Many of its scenes—especially, but by no means exclusively, those shaded by fog and night—are masterpieces of their kind. Anyone who sees them is bound to enjoy them.

"Spectators will also enjoy the thrills of Mr. Tourneur's latest melodrama, which includes a fight between two men on the bottom of the ocean. The acting of Spottiswoode Aitken, Little Ben Alexander, and H. E. Herbert, stands out among a satisfactory cast."

Beautiful Genre Studies

ALLISON SMITH, critic of the New York *Globe,* finds in the scenes of "The White Heather" a series of genre studies of remarkable beauty. He says:

"In "The White Heather" at the Rialto, Maurice Tourneur unfolds the scenes of the Drury Lane melodrama in a series of genre studies of remarkable beauty. There is Scotch mist in these pictures, and the wind on the dunes and the scent of the white heather. Tourneur has some magical method of his own of enveloping his "shots" with atmosphere that is instantly projected into the audience. You don't need thistles on the Rialto panels to remind you that this is a Scotch film; from the first flash on the screen you are in Scotland, and it takes all the tumult of the Sunday evening crowd to bring you back to Broadway.

"The acting is so uniformly excellent that it is impossible to differentiate between the roles. After all, in a perfect piece of work like this, the director and not the play is the thing. When you have sat through reel after reel of cheap screen "business" played against Early Pullman interiors, you feel a personal sense of gratitude toward the man who has brought so much genuine beauty to life before your eyes."

Beautiful, Thrilling, Artistic Masterpiece.

Many Stirring Scenes

ASSERTING that there are plenty of stirring scenes and dramatic climaxes in "The White Heather," the New York *Evening Telegram* says:

"There are plenty of stirring scenes and dramatic climaxes at the Rialto Theatre this week, where Maurice Tourneur's production of "The White Heather" reveals what admirable material for movie thrillers is to be found in the famous Drury Lane melodramas.

"On the screen the story is told with greater freedom and in wider spaces than in the ordinary theatre. The beauty of the Scotch Highlands, the lure of the ocean and the mysteries of its depth are revealed on the screen as they never were in the theatre."

Almost the Whole Show

ACCORDING to the New York Evening *Sun,* "The White Heather" was not only the feature at the Rivoli Theatre, but it came near being the whole show. The writer says:

"'The White Heather,' a photoplay adapted from the Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, is not only the feature at the Rialto, but also comes pretty near being the whole show.

"Scenically and photographically "The White Heather" as produced by Maurice Tourneur is all that could be desired. There are scenes that look like Scottish landscapes (at least to any one who, like the writer, has never been to Scotland); there are scenes in the London Stock Exchange; there are courtroom scenes; there are scenes in an underworld inn, and as a climax there is a lively fight to the death at the bottom of the sea between two divers. The picture indeed is perfectly made and has the same perfection that an Alma-Tadema picture has."

Outdoes Jules Verne

THAT "The White Heather" outdoes Jules Verne in many of its existing scenes is the verdict of the New York *Sun,* which said:

"The White Heather" at the Rialto swept away any lingering doubts one might have had about the value of the army's system of copying everything in triplicate. If the heroine in this version of the Drury Lane melodrama had only copied in triplicate the record of her clandestine marriage to Lord Angus Cameron of Throgmorton street and the Scotch heather, then the lives of three persons might have been saved. But that would have prevented several exciting scenes, including an undersea fight between two men in divers' costumes that Jules Verne could not outdo."

A Thrilling Story

HARRIETTE UNDERHILL, a well known screen reviewer, writes the following, which was published in the New York *Tribune*:

"'The White Heather' is a thrilling story and the photography is beautiful. Of such things as we saw yesterday at the Rialto in Maurice Tourneur's production we never dreamed. Think of going to the bottom of the sea! These things are the real thing, because they were photographed with the Williamson submarine device."

Effects Thrill and Amaze

THE critic of the New York *Evening Post,* an ever conservative newspaper, declares that "The White Heather" contains scenes which thrill and amaze. He writes briefly:

"The film allows a greater field for spectacular scenes than the play, and the director has taken advantage of this fact and added effects which thrill and amaze."

Realistic Achievement

THAT Maurice Tourneur's production is "one of the most startling and artistic achievements depicted in a long time, is the comment of the New York *Herald,* which says:

"Maurice Tourneur, who gave the screen 'Sporting Life,'' from the Drury Lane melodrama of the same name, presented the more celebrated "The White Heather" from the same theatre, at the Rialto yesterday. It was adapted from Cecil Raleigh and Henry Hamilton's play, but where scenic devices were used on the stage, the camera has gone under the seas and over the mountains in an amazing way.

"Many fathoms under the sea men struggle through one reel. The wreckage at their feet, the fish all about them and the bubbles of escaping air from their helmets, make the scene one of the most startling and realistic achievements depicted in a long time."

An Absolute Masterpiece

A PICTURE reviewer has this to say in *Variety,* a leading theatrical publication:

"This is an absolute masterpiece of motion picture direction and photography and a triumph for Maurice Tourneur, who directed the production. While it is not a particularly strong story at any time, and it is rather of the real old type of Drury Lane melodrama from beginning to end, the picture will stand out on the strength of the thrills that the camera has made possible and which could not be secured on the stage.

"The big scene in the play was the underwater battle of the hero and the villian in diving suits. This Tourneur has secured through the use of the Williamson underwater photographing device. The scene is wonderfully well played, and the fight is one of the real thrills of the picture.

"From a photographic standpoint there is nothing better that could be asked for than some of the shots in this picture; some of the scenes are truly exquisite, and in several places the tinting is delightful.

"The cast is an adequate one, with Mabel Ballin playing the leading feminine character. She looks pretty and is a most capable actress. H. E. Herbert plays the heavy role and Ralph Graves is the hero. Jack Gilbert as Dick Beach did a corking fall, after a shooting in the slum scene, and Ben Alexander as the "kiddie" was a delight.

"'The White Heather' is a picture that is big from a great many angles, and it is a feature that can be made with advertising. The undersea fight is the big punch and should be played up. The length is about six reels and the running time almost an hour and ten minutes."

MAIL CAMPAIGN

Letter suggested for the Exploitation of "The White Heather"

Dear Miss Haynes: 1919

Whole armies have seen duels in the air.

But a duel on the ocean's bed--a fight to the death between divers at the bottom of the sea--that, up to a few weeks ago, was a scene which no one in the world had witnessed. It existed only in the wonderful imagination of Maurice Tourneur, the great motion picture producer.

Now millions of theatregoers may view this thrilling scene, for Mr. Tourneur has put it into film form in his latest Paramount-Artcraft Special picture "The White Heather," which comes here from.....to..... It was taken at the bottom of the Pacific ocean by cameramen inside the newly-invented Williamson submarine apparatus.

This is just one of many extraordinary bits of action in this production, which establishes beyond question the international reputation of Mr. Tourneur as a producer of massive pictures. The dramatic story is based on the play of Cecil Raleigh and Henry Hamilton, which ran with enormous success at the Drury Lane Theatre in London. The same lavishness in big scenic effects, the same quality of cast and the same artistry in production that characterized this director's other famous pictures, "Sporting Life" and "The Blue Bird," are found in this new triumph.

If your heart is weak, don't come. Otherwise be sure to see this gripping photoplay.

Sincerely yours,

Manager.....

POST CARDS ON "THE WHITE HEATHER"

Exhibitors will be wise to mail at least one of these Postals to their patrons

.....1919

Dear Miss Haynes:

A fight between rival divers at the bottom of the sea is just one of many dramatic features in the new Paramount-Artcraft Special, "The White Heather," produced by Maurice Tourneur, which comes here on ..... It was taken on the Pacific ocean bed with the Williamson apparatus.

Real artistry backs up the thrills in making this great photoplay. Tie a string on your finger now, lest you forget to see it when it comes.

Sincerely yours,

Manager.....

.....1919

Dear Miss Haynes:

Visualize a sprig of white heather--concentrate on it! Then you'll remember that the great Paramount-Artcraft Special, "The White Heather," comes here on .....

Another good way to remind yourself that you are going to see this massive production is to imagine divers in a hand-to-hand struggle on the sea bottom. This is a real scene, for Maurice Tourneur, famous producer, photographed it on the bed of the Pacific ocean.

Sincerely yours,

Manager.....

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

Trade Press Indorses "The White Heather"

All Agree that Maurice Tourneur's Paramount-Artcraft Special Picture Is One of the Greatest Produced In Many Years

THE motion picture trade papers as well as the daily journals of New York are most emphatic in their expressions of approval of Maurice Tourneur's Paramount-Artcraft special picture, "The White Heather," which was presented with triumphal results at the Rialto Theatre, New York, on May 4, 1919. Some of the leading viewpoints follow:

Interesting Undersea Views

LOUIS REEVES HARRISON, writing in the *Motion Picture World,* has this to say:

"English melodrama, strengthened by highly interesting undersea views photographed by the Williamson submarine tube, "The White Heather" portrays some tremendous efforts to get the "papers" in the case of a young lady, Marion Hume, who married Lord Angus Cameron aboard his yacht by the Scotch ceremony of declaration before two witnesses. The documentary evidence of the marriage, enclosed in water-proof wrappings before the yacht was sunk, constitutes the sole protection of Marion and her child, as one witness disappeared in the deep, and the other in the flotsam and jetsam of the London underworld.

"Lord Angus, finding himself in serious financial circumstances, urged to marry a woman of wealth, denies his secret marriage to Marion, and fights with high-bred selfishness to make his own son a bastard, a conflict ending in his own death, and that of a lad who tried to clear the young wife's name. Such is the tragic plot of the Tourneur production, the theme embodying vehement denunciation of class prejudice in Great Britain.

"Just as Liszt paraphrased and transformed a lot of barbaric Hungarian melodies into rhapsodies of beauty, so Tourneur paraphrases and transforms theso Drury Lane melodramas into visualizations of scenic charm by consummate skill in accomplishing fine picture effects. Some of his exteriors are filled with the instinctive delights of beautiful landscape, his interiors gems of lighting effects.

Successive audiences appreciated the acting of H. E. Herbert as Lord Angus, and Mable Ballin as Marion Hume, and they thoroughly enjoyed Tourneur's artistry of production in conjunction with Rialto skill of presentation, just as they enjoy the Rialto's orchestral skill of interpretation, but interest centered on the undersea combat at the last of the melodrama, and this will be the story's chief value to exhibitors generally throughout this country."

They All Agree!
"The White Heather" is a Wonderful Picture

"Scenes are masterpieces of their kind."—N. Y. *Times.*
"Superb photographically."—N. Y. *Telegraph.*
"Big feature hit."—N. Y. *Review.*
"Outdoes Jules Verne."—N. Y. *Sun.*
"Many stirring scenes."—N. Y. *Evening Telegram.*
"Photographically all that can be desired."—N. Y. *Evening Sun.*
"Story thrilling, photography beautiful."—N. Y. *Tribune.*
"Realistic achievement."—N. Y. *Herald.*
"Effects thrill and amaze."—N. Y. *Evening Post.*
"Beautiful genre studies."—N. Y. *Globe.*
"An absolute masterpiece."—*Variety.*
"Interesting undersea views."—*Motion Picture World.*
"Gripping screen thriller."—*Exhibitors' Trade Review.*
"A splendid picture."—*Motion Picture News.*

Gripping Screen Thriller

ALFRED GLEASON, a leading reviewer, has this to say in *The Exhibitors' Trade Review,* one of the leading trade publications:

"The Drury Lane melodrama has splendid material for a screen thriller. It has an abundance of highly flavored action, opportunities for fine outdoor settings, and a gripping story which works out in constantly ascending dramatic values to the powerful climax in a submarine fight between the hero and the villain, certainly the ultimate in melodramatic action.

"For the recording of this episode the Williamson submarine photographic patents were used, and the fact that the smashing dramatic incident is adequately recorded on the screen goes a long way in giving the story a "punch" that undoubtedly will carry it to success anywhere.

"However, the photoplay does not depend solely upon the one incident for its power. Independent of the novel submarine fight, it has a capital story that justifies itself as cinema material, and the climax is rather a feature added for good measure to a picture already interesting and at times absorbing.

"Several "Shots" of the dogs pointing the game were splendid. There are passages on the London Stock Exchange, where the director has brought about some fine mob effects, and the search through the underworld of London for the missing witness involves numerous flashes of types and picture effects which are well managed.

"The feature is without a "big star" name, but the playing at all times is well balanced and indeed works to the advantage of the picture as perhaps a star vehicle would not. Arguments against the star system would find support in the satisfactory working out of the plan employed in the present case. No character is given a monopoly of the center of interest, but each fits into the complete narrative in balanced proportion.

"The Tourneur scheme has the advantage, that it leaves the director a free hand in his single-minded purpose of interesting an audience.

A Splendid Picture

THE New York *Motion Picture News* says "The White Heather" is a splendid picture. The following is worth while:

"'The White Heather,' as has been chronicled in Motion Picture News, is a splendid picture adapted from the Drury Lane melodrama. The title comes from the good luck flower of the Scotch highlands, the white heather. The action centers around the recovery of a marriage record from the hulk of a destroyed yacht, called "The White Heather." The big scenes of the melodrama take place at the bottom of the sea, where the hero and the villain, in the weird costumes of deep sea divers, fight to the death on the ocean floor.

"Thus the thrilling portion of "The White Heather" has the bottom of the sea for its background For those scenes Mr. Tourneur employed the newest inventions of the Williamson Brothers, whose sub-sea photography devices are famous. Much of the story centers in London, revolving between the financial district and the slums. In the scenes "on change" Mr. Tourneur employed thousands of players."

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The Last Bottle

PARAMOUNT PRESS BOOK COLLECTION
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The Rose of Granada

Scheduled Release Date: **29 Jun 1919**



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in

"The Rose of Granada"

A Paramount Picture

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NEW YORK

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CHARLES KENMORE ULRICH, Editor

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION

AD CUTS and MATS

Facts of Importance Regarding Lina Cavalieri and Her New Photoplay, "The Rose of Granada"

IN opera, on the stage and in motion pictures, the name of Mme. Lina Cavalieri, is deservedly celebrated. Her brilliant success as star in "The Eternal Temptress," "Love's Conquest," "A Woman of Impulse," and "The Two Brides," four Paramount photoplays of exceptional power and beauty, she demonstrated remarkable histrionic ability and established herself as a prime favorite with American film fans. All exhibitors who displayed these pictures at their theatres, know the value of her name as an attractive force. In her latest Paramount picture, "The Rose of Granada," she is seen in a characterization that will win widespread public attention and unusually large business may confidently be looked for.

Lina Cavalieri, Famous Star

MME. LINA CAVALIERI has a world wide reputation as prima donna and dramatic actress. She has had a most remarkable career. It began as a dancing girl in Rome and her marvellous voice soon attracted the notice of experts who, when her vocal powers were adequately developed under the personal tutelage of Lombardi, procured for her an engagement in Milan, where her talents and beauty won the admiration of the King of Italy. Her rise as prima donna was rapid and soon she was the talk of Europe. After a triumphant tour of Russia, where her art gained the homage of the late Czar Nicholas and court of Petrograd, she came to New York and by the splendor of her vocalization at the Metropolitan Opera House, carried that city by storm. Her beauty and wondrous jewels were the subjects of general comment and she soon attained a publicity seldom achieved by any opera singer. Her success throughout the country was enormous and it was with difficulty that the Famous Players-Lasky Corporation induced her to enter the silent drama as star. Her first screen vehicle was "The Eternal Temptress" and it scored heavily. Then came "Love's Conquest," followed by "A Woman of Impulse," and "The Two Brides," all of which were received with hearty favor by the public. That her latest picture, "The Rose of Granada," in which she portrays an unusually dramatic role, will prove equally forceful, there can be little doubt.

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Back Cover—Latest Releases

Jean Rameau, Author

THE author of "The Rose of Granada" is Jean Rameau, a well known French playwright and author. Mr. Rameau is devoting much of his talents to the writing of photoplays in which field he has been eminently successful. In "The Rose of Granada" he has supplied a story which for dramatic action and intense heart appeal seldom has been surpassed.

A Powerful Story

BENEDICT, a novice in a Trappist monastery in France, successfully appeals to Genevieve de Miralez, to save the oxen which the Superior of the monastery has set aside for slaughter. The two fall in love with each other, but when Benedict returns to the monastery, he is summarily expelled for violating the monastic rule prohibiting novices from leaving the institution without permission. He obtains a position as gardner in Genevieve's household, and finding that Benedict is a learned young man, she writes to her youthful aunt, Rosa de Miralez, known as "The Rose of Granada," wife of a millionaire ship owner, in his behalf. Rosa visits Genevieve and when she meets Benedict, she falls in love with him. She obtains for him the position of private secretary to her husband and the two are thus thrown together with great frequency. Rosa makes violent love to Benedict, but loving Genevieve devotedly, he repels her kindly, yet firmly. Her husband's health is shattered by overwork and he is ordered to seek a new climate. Benedict inherits a castle in Spain from his grandfather and the three take up their residence there. Rosa intercepts Benedict's letters to Genevieve and one day her husband finds her with Benedict. He attempts to shoot him, but falls dead before he can pull the trigger. Rosa succeeds by a ruse in convincing Genevieve that Benedict is false to her and the horror stricken girl retires to a convent. Rosa is filled with remorse and after preventing Genevieve from taking the veil, brings the couple together and herself retires to a life of repentance.

Lucien Muratore, Co-Star

PLAYING opposite to Mme. Cavalieri is Lucien Muratore, the husband of the diva, and himself a noted singer. He appears as Benedict, a Trappist novice and his role is a splendid one. The supporting cast is excellent in every respect.

CAST AND STORY OF "THE ROSE OF GRANADA"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Lina Cavalieri's New Photoplay

A PARAMOUNT PICTURE

Mme. Lina Cavalieri, Famous Prima Donna and Beauty, Has Charming Picture in "The Rose of Granada"

Story Deals With Novice in Trappist Monastery and the Eternal Triangle With a New Angle is a Conspicuous Feature of an Absorbing Plot

IN a Trappist monastery in France lives Benedict, a young novice. He loves birds and animals and when he learns that the monastery oxen are to be sold for slaughter to provide money for the poor, he is filled with sorrow at the thought that his pets are to be sacrificed. He knows nothing of the outside world, but he has heard Genevieve de Miralez singing in a neighboring garden, and in the hope that she may prevent the destruction of the animals, he violates the convent rules and calls upon her.

When he tells Genevieve his story, she sends for the butcher and paying him, prevents the slaughter of the oxen. Benedict falls in love with Genevieve and she with him. When he returns to the monastery, he is expelled for breaking the rules of the institution and when he is on the point of starving, Genevieve gives him employment as gardener, and writes in his behalf to her beautiful and youthful aunt, Madame Rosa de Miralez, known to the fashionable world of Paris and Madrid as "The Rose of Granada."

Rosa is the wife of a capitalist and owner of several steamship lines. He is much older than his beautiful and much courted wife, and he is extremely jealous of her. Rosa visits Genevieve, meets Benedict, becomes interested in him and realizing that he is a man of superior mental gifts and education, she prevails upon her husband to employ him as his private secretary.

"THE ROSE OF GRENADA"

The Cast

Mme. Rosa de Miralez, "The Rose of Granada" ... Lina Cavalieri

Benedict, a Trappist Novice
Lucien Muratore

Benedict loves Genevieve devotedly and he is amazed as time passes, to find himself the object of Rosa's tender regard. Owing to the prolonged absences of the husband, the two are thrown together frequently, like Francesca and Paola, with this difference, that Benedict makes no affirmative response to the passionate advances of Rosa. She resolves to place Benedict in a position which will force him to yield to her, and she arranges a yachting party to a neighboring island, where she declares her love for him. He avows his consuming love for Genevieve and repels her.

The health of Rosa's husband becoming precarious, he finds it necessary to seek a new climate, and at this juncture Benedict inherits a vast fortune by the sudden death of his grandfather in his castle in Spain. Benedict places his castle at the disposal of Rosa and her husband and the three go there. Meanwhile, Rosa, aided by her maid, intercepts Benedict's letters to Genevieve, in a desperate effort to bring about a misunderstanding between the two. Rosa's husband finds a portion of one of Benedict's letters, and believing the avowals of love it contained, are intended for Rosa, he concludes that Benedict and Rosa are carrying on a liason and determines to avenge himself upon them.

Worried because she does not hear from Benedict, Genevieve motors to the castle and reaches it just as the enraged husband finds Rosa and Benedict together. He attempts to shoot them, but falls dead before he can fire. The maid informs Rosa of Genevieve's arrival and in despair she enters Benedict's apartment in the hope of compromising him irretrievably in Genevieve's mind. Believing Benedict is untrue to her, Genevieve resolves to retire to a convent.

Widowhood and the futility of her love for Benedict chastens Rosa and penitently she goes to the convent just as Genevieve is about to take the veil. She confesses that she has been the instrument that had separated Genevieve from Benedict. The latter are re-united and they wed, while Rosa seeks the better fields of repentance.

MME. LINA CAVALIERI

A Beautiful Jewel That Belongs to the Whole World

By Ruth Ogden

OUT at Fort Lee, N. J., they are getting used to all sorts of remarkable personages wandering through the streets or riding in limousines. Since the powers that be in the moving picture world decided that New Jersey air and scenery came the nearest to resembling Rome, Italy; Paris, France; and London, England, with any way station where the fancy of the scenario writers might choose to localize their unhappy plots, huge studios have sprung up over night and a host of exotic folks including sirens, operatic stars, toe dancers, society matrons who wear decollete at all hours and shake hands with the butler and handsome leading men in sport shirts, have invaded the peaceful domains of old Fort Lee.

But there is still a thrill of excitement when the beautiful Cavalieri rides by in her big gray limousine on the way to the Famous Players-Lasky studio. She is guarded as such a beauty should be, for her husband, Lucien Muratore of the Metropolitan Opera Company, is always at her side, as well as two maids to hand madame her cloak or remove her slippers.

It is not always so. As I sat in a dainty gray chair in the star's dressing room at the studio—a dressing room panelled and furnished in French gray with hangings of palest rose—I wondered if she remembered the old days in front of the Cafe Aragno, on the Corso, in the wonderful Italian sunshine, a girl of fourteen or fifteen, teased and petted and flirted with by all the dashing officers who frequented the smart restaurant, and the prettiest thing in all Rome.

Such a jewel couldn't rest long unnoticed and within a few years the Cavalieri hailed as the greatest beauty in Rome, was making her debut as a singer of popular songs at the fashionable Olympia. Not yet twenty, she had that fullness of charm which comes early to the women of the south. And she was always discreetly chaperoned by her brother. There was mention of a great Russian prince who had discovered the little singer. From then on Cavalieri's spectacular career is well known. Her debut in opera, where her rare beauty combined with the sweetness of her voice made her a favorite on both sides of the Atlantic, her marriage to the great tenor who is her inseparable companion and her latest success in the world of silent drama.



Lina Cavalieri

"You see my slippers," said the diva to me recently during the filming of "Love's Conquest." "They have made such a trouble. The camera, it is far worse than any audience to work for. Everything must be just right or the effect is quite ruined. And the first day that I wore this costume everything was ready. There were many actors waiting, and the camera man and the director when I found that my slippers were wrong. They had red stones instead of green—and even the color makes a difference with the camera, although you would not think so—and they had a poor design. I would not go on. Nothing could induce me. Poor M. Jose, who was directing, he walk the floor, up and down, up and down, while they send the automobile for another pair. 'Mon Dieu,' he said, 'suppose there is not another pair to suit madame? Must we stop the picture?' But I explain that I cannot go on until everything is quite right. We were all most glad when the man came with another pair of slippers and we could go on."

But here there was a rap on the door, which opened a trifle, showing the star's husband in the corridor. "Just one moment, I am coming," said Cavalieri, while the little maid held the mirror for her to straighten her wonderful waving hair and put an added touch of rouge on her lips. "You will pardon me if I have told you nothing," she went on, stretching out her hand to me. "It is hard to know what to say. But please tell the Americans I like them so-so much, and I think of them when I am standing in front of that cruel little camera, and it helps me to act for the many people that I hope will see me when the picture goes out later. I have always loved the American audience—and I miss them so much in the pictures. It is my only sorrow."

PROGRAMME PARAGRAPHS

For Use of Exhibitors in Their House Organs or For General Publicity in the Exploitation of Paramount and Artcraft Pictures

IN the great quantity of mail that picture stars receive there is often something of peculiar interest. Lila Lee, Paramount's youngest star, has been getting a tremendous number of letters since her first picture, "The Cruise of the Make Believe," was released. Among these the following seems to be worthy of note:

"Dear Miss Lee: I am a little Belgian orphan, eight years old. I live with Mr. and Mrs. Bedell, who treat me just like their own daughter. They often take me to the show, and they took me to see you. I guess you wonder how I write English. I can, because I have been educated in English as well as French, and then Alice, their daughter, tells me how to spell the words.

"I know you must receive many letters asking for pictures, but if you have an extra one that you could send me I would certainly appreciate it. I want it to put in my room, as walls look lonely and bare without some familiar faces. I have not any of my relatives' pictures, as they nearly all have been killed by the Germans. Sincerely, Jeanne L————."

Needless to say, little Jeanne received a nice picture of Lila Lee by return mail.

* * *

Anita Loos and John Emerson can always be depended upon to add something new to their comedies. When their next Paramount-Artcraft feature, "When the Boys Come Home," is shown there will be seen a new player on the screen. She is Miss Clairette Anthony, a Belgian girl, who, having made a reputation for herself in the magazine and calendar field as an illustrator, is now going to make a motion picture debut.

Miss Anthony's father, J. Anthony, is an artist and is famous as the creator of the triptique decorations which adorn the Antwerp Cathedral and is a direct descendant of Rubens, and one of his most treasured possessions is "The Bethrothal of St. Catherine," a Rubens original, which was brought to this country by Miss Anthony at the beginning of the war.

Now, Anita Loos has written a part for Miss Anthony, and John Emerson has put it on the screen, and if she is as good as the romantic story which surrounds her life—well, she will, we admit, be some "find."

* * *

Any fear that Bolshevism may gain a foothold in America which may be entertained by individuals in America will be easily dispelled by D. W. Griffith's second Artcraft production, "The Greatest Thing in the World." This after-the-war drama, which Mr. Griffith personally directed, tells the story of a young aristocrat reared in the lap of luxury and impressed with the idea of his own superiority, is steeped in the crucible of the war and emerges a new and real man. He is but one of the type which was numbered in the ranks of the fighting army of the United States by the thousands. There can be no explosion without resistance, and the very fact that there is no vested American society — and these young explosives are sound at the core—furnishes the reason that an ancient Bolshevism in this country is not feasible.

* * *

Because of the turning of the tide of the coal situation the Famous Players-Lasky Corporation has been enabled to reopen its large Fort Lee (N. J.) studio, which has been deserted for some time after they sent the majority of their stars to the West Coast Marguerite Clark, Elsie Ferguson, Ernest Truex, Louise Huff, Jack Barrymore and Faire Binney, together with other stars, are using this studio during the winter. All of the Emerson-Loos productions will be made there. Paramount and Artcraft pictures will be made in the Fort Lee and Fifty-fifth Street, New York, studios in the East during the next six months and at their Hollywood plant in the West.

* * *

What is conceded to be one of the most gorgeous interior sets that have ever been used in a society drama for motion pictures is now forming the background for Elsie Ferguson's latest Artcraft production, "The Marriage Price," The drawing room is a perfect replica of Frank Gould's drawing room in the Lakewood estate. The furniture was made specially, for the paintings, tapestries, rugs and bric-a-brac are worth a small fortune.

* * *

The one vital situation which forms the background of Dorothy Gish's new Paramount picture, "The Hope Chest," is, "What would a girl say to her father if she married a man without his knowledge and everything depended on his being pleased with the union?" This question is admirably solved in this picture, in which Miss Gish is supported by a star cast.

* * *

Frank A. Garbett, of the Famous Players-Lasky Corporation, has retained his title of champion motor boat pilot of the course around Catalina Island, Cal. He won this year's honors by defeating Joe Fellows and Dustin Farnum.

* * *

Ethel Clayton's new Paramount photoplay is "The Mystery Girl." She has just completed another picture called "Pettigrew's Girl," which will be shown here shortly.

* * *

Florence Dixon, the most photographed girl in the world, plays the leading role in the new Paramount-Flagg comedy, "Independence, B'Gosh."

* * *

Bryant Washburn, one of Paramount's favorite male stars, has finished his new production, "Venus in the East," under the direction of Donald Crisp.

a single seated machine.

In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

the letter and notified Mrs. Malvin. The child was placed in care of Mrs. Meyer.

Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

was finally struck by one of the propellers. One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

STRAND THEATRE



A ravishing dark-eyed daughter of Spain is "The Rose." Married to a jealous husband twice her years. And with a dangerously attractive ex-monk for his secretary! See this great battle between woman's beauty and man's principles!

ADOLPH ZUKOR PRESENTS

LINA CAVALIERI

in

"THE ROSE OF GRANADA"

By Jean Rameau

A Paramount Picture

Also

Paramount-Burton Holmes Travel-Picture
"Two Ends of the Rope"
Paramount-Mack Sennett Comedy
"Never Too Old"
Latest News Weeklies

STRAND

Broadway at Main Street



She was Spanish. Proud hidalgo blood flowed in her veins. She loved her husband's secretary—an ex-monk, *who loved another*—here's a pretty peck of trouble in a lonely castle. How does it come out?

ADOLPH ZUKOR PRESENTS

LINA CAVALIERI

in

"THE ROSE OF GRANADA"

By Jean Rameau

A Paramount Picture

Also

Paramount-Burton Holmes Travel-Picture
"Two Ends of the Rope"
Paramount-Mack Sennett Comedy, "Never Too Old"
Latest News Weeklies

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER.

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
h St. to 42d St.

THEATRE EIGHTH AVE. AT 40TH ST.
er—The Beast of Berlin"

SEA EIGHTH AVENUE AT 25TH STREET.
Secret," with ELLA HALL.
nts "THE OTHER WOMAN."

OPERA HOUSE 8th Ave. & 23d St.
er—The Beast of Berlin"
ATHE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
Continuous 1 to 11.
UM in "ROUGH & READY."
Eve., 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
BRADY in "THE TRAP."
HE WOMAN IN THE WEB."

WEST SIDE
St. to 86th St.

THE BROADWAY AND 77TH STREET
kawa. "Honor of His House."
In "Riders of the Night."

IEATRE 8TH AVENUE AT 44TH STREET
RDEN, "The Splendid Sinner"

WEST SIDE
h St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

IAN 16 Cathedral Parkway.
2. to 11 P. M.
IVET, in "Lest We Forget"

116th St. & 5th Ave.
SUBMARINE EYE."
HE WOMAN IN THE WEB."

REET & MANHATTAN AVE.
KWELL & Evelyn CREELEY

116th Street.
aston Forbes-Robertson
asks and Faces."

EST 59th & Columbus Ave.
Cont. 11.30 to 11 P. M.
NNETT in "THE KEY TO
OUSNESS." Toto Comedy.

onderland THIRD AVENUE AT 162D STREET
hillips in "The Risky Road"

COMEDY 3754 3d Ave.
JAFERRO, 'The Three of Us'
STORY COMEDY

Westchester Av. & 161st St.
TANCE TALMADGE
THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENCE"

IEATRE, 4048 Third Av.
iscale in "Madame Who?"

RESCENT 168TH STREET & BOSTON ROAD
APLIN in 'Chase Me, Charlie'
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. & ALBANY AVE.
iscale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
Continuous 1 to 11 P.M.
AM FARNUM
IN
MISERABLES"

MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

RIVOLI

Monument Square



Cold, heartless brute! How can any real man allow any woman to beg of him on her knees? What unforgivable wrong could such a lovely widow do? That's just—*what you must see!*

ADOLPH ZUKOR PRESENTS

LINA CAVALIERI

in

"THE ROSE OF GRANADA"

By Jean Rameau

A Paramount Picture

Also

Paramount-Burton Holmes Travel-Picture

"Two Ends of the Rope"

Paramount-Mack Sennett Comedy, "Never Too Old"

Latest News Weeklies

UP AND DOWN BROADWAY

In and Out of the Film Studios

BELOW 14TH

NEW STAND EAST 8TH & MARKET
Mrs. Vernon Castle, "Hillcrest Mystery," "His Old-Fashioned Dad" & Altes.

ORPHEUM 126 Second
FRANK KEENAN in "LOAT
4th Epis. "THE WOMAN IN

ST. MARKS 133 Second
CARLYLE BLACKWELL in
OUT." "THE MOLE'S

WINDSOR THEATRE 41
GAIL KANE in "THE TAR
Episode 16 "THE MYSTER

M. & S. Theatre

AMERICAN MOVIES
Francis X. Bushman & B
in "With Neatness and

M. & S. 6-8 Del
J. Warren Kerrigan in "T
Card." 8th Epis. "The

NEW 14th ST. 14TH
"TARZAN OF THE
The Wonder Play of

ODEON 58-62 Clin
DOROTHY DALTON in "T
Mack Sennett Comedy, "It Pa

PALACE 133 Es
Pauline Frederick, "Mrs. D
6th Epis. "The Woman

SUNSHINE 141 E.
Edith Storey, 'Treasure

WACO 118 Riv
Elsie Ferguson, "The Sc

STAPLETON,

RICHMOND THE
CARMEL MYERS in "The M
CHARLIE CHAPLIN in "A

NEWARK,

"Tarzan of the Apes," with
A Sidney Drew Com

STRAND Washing
STRAND PLAY
IN
"BROADWAY JO

YONKERS,

HAMILTON WM. S
in "THE
"A SON OF DEMOCR

ORPHEUM KITTY
in "THE PU
Thur—MAE MARSH in "Field

ROCKAWAY, B

NEW THEATRE HAMMEL
ROCKAW
OLGA PETROVA IN "T
WITHI

FAR ROCKA

COLUMB
MAE MARSH, 'The Face

Stuyvesant Heights

COLONIAL BROAD
ROCKA
BILIE BURKE in "Eve's

DECATUR Broadwa
Cont. 1.2
"The Kaiser—The Beast

HALSEY THEATRE Hal
Con
Henry B. Walthall in "Hands
USUAL VAUDEVILL

IMPERIAL THEA. Halsey &
Cont. 1.
Margery Wilson in "Flames

Ridgewood Secti

ADVANCE PRESS STORIES ON "THE ROSE OF GRANADA"

To Be Sent to the Newspapers Prior to and During the Display of Lina Cavalieri's Latest Photoplay

A PARAMOUNT PICTURE

MME. LINA CAVALIERI ACTS WITH HUSBAND IN NEW PHOTOPLAY

Lucien Muratore Leading Man For Star in "The Rose of Granada"

LUCIEN MURATORE, famous singer and husband of Lina Cavalieri, the celebrated beauty and star in "The Rose of Granada," her new Paramount picture which will be shown at the ..... Theatre next ....., plays opposite to the talented cantatrice in this production. Mr. Muratore is an actor of ability as well as a good vocalist, and he saw active service at the front against the Huns.

Mr. Muratore plays the part of Benedict, a novice in a Trappist monastery in France who is expelled for leaving the institution to beg the aid of a wealthy girl in saving some oxen belonging to the monastery which are destined for slaughter. He falls in love with his benefactress, who makes him her gardner and she later prevails upon her aunt, "The Rose of Granada," the part played by Mme. Cavalieri, to have him appointed private secretary to her wealthy husband.

This opens the door for numerous incidents as dramatic as they are thrilling. Benedict is loved with ardor by the beautiful aunt, but loving the niece, he kindly, yet firmly, repels her advances. The husband becomes jealous of his secretary and attempts to kill both his wife and Benedict, but he falls dead before he can accomplish his vengeful purpose. It all turns out well later, for Benedict and his sweetheart, but the woman who causes all their trouble is left alone at the end to repent. The supporting cast is excellent.

LINA CAVALIERI'S LATEST PICTURE HAS DRAMATIC STORY

Exceptionally Strong Role For Diva in "The Rose of Granada"

THERE are few motion pictures before the public that provide so dramatic a role for any star as does "The Rose of Granada," the latest Paramount picture starring Mme. Lina Cavalieri, the famous prima donna and actress, which will be shown at the ..... Theatre next ..... It is a characterization that few players can present more adequately from the standpoints of artistry and effectiveness.

As Rosa de Miralez, known in Paris and Madrid as "The Rose of Granada," Mme. Cavalieri falls violently in love with Benedict, her wealthy husband's private secretary, who formerly was a novice in a Trappist monastery, from which he had been expelled for violation of the rules prohibiting novices from leaving the institution by stealth, or without permission. Benedict loves Genevieve, the niece of Rosa, and he steadfastly refuses to return the love of Mme. de Miralez, the result being that she plots to separate Benedict and Genevieve.

The wealthy husband on learning of his wife's passion for the former novice, resolves to kill them, but before he can execute his design, he dies from heart failure, superinduced by excessive rage. Rosa plays her final card when she involves Benedict compromisingly, and in despair Genevieve enters a convent. But before she takes the veil, Rosa relents and re-unites the lovers, thereafter devoting her life to deeds of contrition and repentance.

Lucien Muratore, the celebrated singer and husband of Mme. Cavalieri, plays opposite to her in this production. The supporting players are of exceptional merit.

LINA CAVALIERI'S FAMOUS GEMS ARE SHOWN IN PICTURE

Jewels Worth a Fortune Worn by Celebrated Diva in "The Rose of Granada

WEARING her celebrated jewels which for years have been the admiration of countless audiences, and which are said to be worth a king's ransom, Mme. Lina Cavalieri, the celebrated prima donna, will be seen in "The Rose of Granada," her latest Paramount photoplay, at the ..... Theatre next .....

Mme. Cavalieri is widely known as "the most beautiful woman in Europe," and for years she has enjoyed complete supremacy in her field. Always noted for the variety and splendor of her gems, her acquisition of what is said to be the most famous rope of gradated pearls ever assembled by any jeweler. created a sensation. This magnificent necklace was first worn by the diva in motion pictures when she appeared in "A Woman of Impulse," and it is needless to say that it divided honors with the famous star.

In Mme. Cavalieri's collection of gems, are a beautiful diamond hair ornament, a magnificent corsage pin and rings and bracelets in vast variety. These are worn by the diva in several of the scenes of "The Rose of Granada," which, combined with the gorgeousness of her gowns, present her with a lustre and magnificence approached by few, if any, stars in the silent drama.

Lucien Muratore, husband of Mme. Cavalieri, and himself a world-famed opera singer, plays opposite to his wife in this photoplay. He has a strong role which stands out boldly by contrast with the equally important role of Mme. Cavalieri. The story was written by Jean Rameau, a celebrated French playwright and author.

DRAMATIC SCENES IN CAVALIERI FILM

Story of "The Rose of Granada" Has Intense Heart Appeal

DRAMATIC scenes of power and intense heart appeal mark the development of the story of "The Rose of Granada," the new Paramount picture starring Lina Cavalieri, the famous diva, which will be displayed at the ..... Theatre next ..... It is a theme in which the eternal triangle plays a big part, but the woman in this case, after causing much trouble, finally makes reparation and brings happiness to two suffering sweethearts.

Mme. Cavalieri is the wife of a wealthy Frenchman in this picture, and she becomes violently enamored of her husband's private secretary, who formerly was a novice in a Trappist monastry and who loves her niece, Genevieve. This unrequited love on her part precipitates a tragedy, but the sweethearts finally reach the goal of happiness. Lucien Muratore, the well known opera singer and husband of Mme. Cavalieri, plays the part of the novice and secretary. The support is of exceptional excellence. The story was written by Jean Rameau.

Famous Diva in Film

MME. LINA CAVALIERI, the celebrated prima donna who is said to be the most beautiful woman in Europe, is the star in "The Rose of Granada," a new Paramount photoplay which is on view at the ..... Theatre this week. The jewels and gowns worn by Mme. Cavalieri in this unusually effective picture are gorgeous and are attracting the exclusive attention of every woman in the audiences. The picture is well worth seeing.

LATE CZAR ADMIRED MME. LINA CAVALIERI

Star of "The Rose of Granada" Was Favorite at Petrograd

WHENEVER Mme. Lina Cavalieri, the celebrated prima donna, visited St. Petersburg, now Petrograd, before the world war, exceptional honors were paid her by the late Czar Nicholas and his brilliant court. The distinguished singer, whose beauty is universally recognized, frequently was entertained by the Czar and Czarina at their palace and court celebrities from all parts of Europe vied with each other in paying their devoirs to the famous diva.

When certain scenes of "The Rose of Granada," the latest Paramount starring vehicle of Mme. Cavalieri, which will be shown at the ..... Theatre next ....., were filmed in France and Spain, many Russian court refugees who had entertained the singer before the cataclysm, were present as spectators. There were several happy reunions at which harrowing tales of war and desolation were related.

Mme. Cavalieri and her husband, Lucien Muratore, also an opera singer of international fame, have the leading roles in this picture, the story of which was written by Jean Rameau, a famous French author.

A Thrilling Story

ONE of the most thrilling and appealing photoplays seen here this season is "The Rose of Granada,' the new Paramount picture starring Mme. Lina Cavalieri and her husband, Lucien Muratore, which is on view at the ..... Theatre this week. The story is one of love, jealousy and near tragedy, with the eternal triangle, which assumes a new angle, constantly in evidence.

REAL CASTLE IN SPAIN IS SHOWN

Remarkable Scenes Pictured in "The Rose of Granada"

YOU'VE often heard about that mythical castle in Spain, haven't you? Thought it didn't exist, eh? Well, when you see Mme. Lina Cavalieri in her latest Paramount photoplay, "The Rose of Granada," at the ..... Theatre next ....., you will see the real thing. The views of this castle are only part of the remarkable scenes presented in this unusual photoplay.

Coupled with the artistry of the star, the story of "The Rose of Granada," dramatic and heart appealing as it is, affords Mme. Cavalieri abundant opportunities for the display of her genius as an actress. She is supported by her husband, Lucien Muratore, the famous opera singer, so that all who see the picture will be able to watch two of the most celebrated operatic figures in the world. Although married in real life, the two have little in common with each other in the picture. The supporting cast is one of unusual merit.

Muratore Fine Actor

LUCIEN MURATORE, the opera singer and husband of Mme. Lina Cavalieri, the celebrated diva, who is supporting his wife in her latest Paramount photoplay, "The Rose of Granada," which is the feature at the ..... Theatre this week, proves conclusively that he is as good an actor as he is singer. He portrays the role of Benedict, a Trappist novice and later a private secretary, with consummate artistry and is an admirable foil to Rosa de Miralez, the part played by Mme. Cavalieri. The photoplay is one of the best in which the cantatrice has been seen this season.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"THE ROSE OF GRANADA"

A Paramount Picture

OBTAINABLE

AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheet
Rotogravure one-sheet
Twenty-four sheet

Photos

8 8x10-black-and-white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts

Mats

Slides

Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

DEPARTMENT OF ADVERTISING AND PUBLICITY

FAMOUS PLAYERS—LASKY CORPORATION

487 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Rose of Granada"

Paramount Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Miss Rosen:

"The most beautiful woman in the world" is what they call Lina Cavalieri. And with reason, too.

Being a mere man, I would enjoy watching her through five reels even if she couldn't act. Her beauty is worth it.

But--wonder of wonders!--her acting is as charming as herself. Never does she undertake mere "pretty girl" types: her roles are always difficult--and always well handled.

An artist to her finger tips; a wondrously beautiful woman; one who is equally famed on the operatic stage, and on the screen. Besides, she has that indefinable je ne sais quoi we call "personality."

Her latest Paramount picture, "The Rose of Granada," comes here ..... for a week. It is a picturesque story of a Parisian beauty, a Trappist priest, and a girl of the provinces. Around this triangle is built one of the most dramatic stories ever put on the screen.

An added item of interest is that Lucien Muratore, Mme. Cavalieri's husband, plays the role of the hero.

We are sure that you will thrill to this picture.

Sincerely yours,

.....
Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "The Rose of Granada"

ADVANCE POST CARD NO. 1

TO BE SENT 9 DAYS BEFORE SHOWING

DATE _____

DEAR MADAM:

How would you like to give up your husband to another man? Especially if you loved him deeply?

That's what Lina Cavalieri does in her next picture.

The name of it is "The Rose of Granada," and it shows here for a week beginning .....

Sincerely yours,

Manager _____

ADVANCE POST CARD NO. 2

TO BE SENT 6 DAYS BEFORE SHOWING

DATE _____

DEAR MADAM:

Lina Cavalieri's husband plays opposite her in her latest Paramount picture, "The Rose of Granada," which comes to this theatre.....

Of course, you've seen the world's most beautiful woman on the screen; heard her in grand opera, too, no doubt. So we know you'll be glad to see her once more and find out the sort of husband she has.

Sincerely yours,

Manager _____

ADVANCE POST CARD NO. 3

TO BE SENT TO ARRIVE ON DATE OF SHOWING

DATE _____

DEAR MADAM:

You'll have a chance to see Lina Cavalieri and her husband together in Paramount's "The Rose of Granada." And the Muratores are just as artistic in their dramatic roles as the Drews in their comedies.

We run the picture for a week, beginning to-day.

Sincerely yours,

Manager _____

ADVERTISING POSTERS FOR "THE ROSE OF GRANADA"



One Sheet



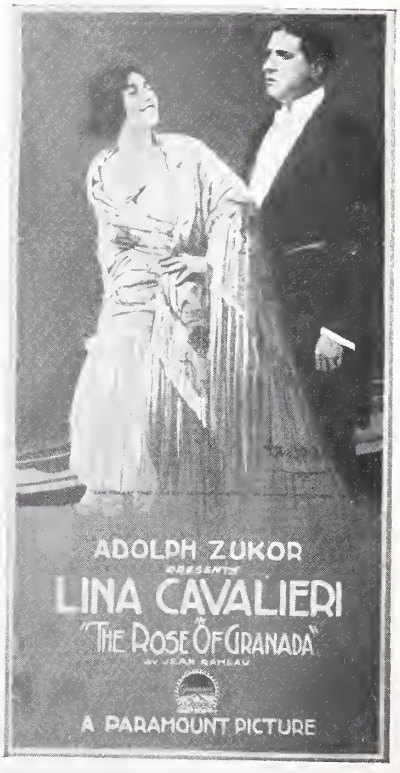
Three Sheet



One Sheet



Six Sheet



Three Sheet

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS ..... "ARIZONA"
D. W. GRIFFITH'S ..... "THE GREATEST THING IN LIFE"
WILLIAM S. HART ..... "BRANDING BROADWAY"
CECIL B. DeMILLE'S ..... "THE SQUAW MAN"
MARY PICKFORD ..... "CAPT. KIDD, JR."

Paramount Pictures

WALLACE REID ..... "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS ..... "GOOD BYE BILL"
CHARLES RAY ..... "STRING BEANS"
ETHEL CLAYTON ..... "THE MYSTERY GIRL"
DOROTHY DALTON ..... "QUICKSAND"
MARGUERITE CLARK ..... "THREE MEN AND A GIRL"
DOROTHY GISH ..... "THE HOPE CHEST"
BRYANT WASHBURN .... "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK ..... "OUT OF THE SHADOW"
VIVIAN MARTIN ..... "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November

ARTCRAFT Pictures

ENRICO CARUSO ..... "MY COUSIN"
ELSIE FERGUSON ..... "UNDER THE GREENWOOD TREE"

Paramount-Artcraft Special

MAURICE TOURNEUR'S ..... "SPORTING LIFE"

Paramount Pictures

BILLIE BURKE ..... "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN ..... "THE GYPSY TRAIL"
ETHEL CLAYTON ..... "WOMEN'S WEAPONS"
PAULINE FREDERICK ..... "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN ..... "MIRANDY SMILES"
ENID BENNETT ..... "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation to Maintain

(And They Can Do It!)

MARGUERITE CLARK ..... "THE GOOSE GIRL"
PAULINE FREDERICK ..... "THE ETERNAL CITY"
SPECIAL ..... "THE OLD HOMESTEAD"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 25

Stepping Out

Scheduled Release Date: **21 Sept 1919**

Helps That Really Help You To Put Over

ENID BENNETT

in

"STEPPING OUT"

By C. Gardner Sullivan. Directed by Fred Niblo. Photographed by George Barnes. Supervised by Thomas H. Ince

A Paramount Picture

Advertising Cuts and Mats

Scene Cuts and Mats

Lithographs

Advance Publicity Stories

Current Publicity Stories

Reviews

Material For Programs

Promotional Ideas

List Of Other Accessories

SPECIAL FEATURES OF THIS BOOK

Publicity That Is Sure To Pack Them In On The Day Of Opening

A Great 2-Column Advertising Cut

A Particularly Good Poster

The contents of this book are copyrighted by

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

QUESTIONS WE ARE OFTEN ASKED

Q. What is this press book for? A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6 and 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown on page 17. These mats are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?" A. The advance stories, current stories and reviews that appear in this book. They will interest your people in your current attraction.

Q. What do you mean by "for general purposes? A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from the New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes For Live-Wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book? A. At your Exchange.

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see page 20 of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

AD CUTS and MATS

Important Facts For Exhibitors Regarding Enid Bennett and Her New Paramount Picture "Stepping Out"

AS a stellar attraction, Enid Bennett stands high in the estimation of the general public. Coupled with her drawing power as an actress, all of her pictures are Ince productions and this combination permits of little improvement. The fact is generally admitted that an Ince picture starring Enid Bennett is as sound an investment as a Victory Loan bond.

Enid Bennett, Star

THERE are few, if any, film stars, who combine the essentials of art and personality more felicitiously than Enid Bennett, She is at once a player of genius and a woman of captivating charm, two qualifications that serve to render her screen portrayals absolutely distinctive. Miss Bennett is creative and she vests her characterizations with those satisfying embellishments which betray the student as well as artist, and which serve to endear her the more with her rapidly increasing clientele. In "Stepping Out," Miss Bennett becomes a household drudge to economize in order that her husband may dress well and make a good appearance. When he tells her that she wouldn't win a prize at a beauty show, she steps out in fine style and things happen. It is a role in which Miss Bennett shines at her best and I do not hesitate to predict that her characterization in this photoplay will provoke much favorable comment.

C. Gardner Sullivan, Author

C. GARDNER SULLIVAN, one of the most brilliant photoplaywrights in the country, with a score of brilliant successes to his credit, is author of "Stepping Out," and incidentally, he wrote the scenario as well. Mr. Sullivan, as I have stated on numerous occasions, is a thorough artist and every picture story he writes bears the ineradicable evidences of his exceptional skill.

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Back Cover—Roto One Sheet

A Captivating Story

JUNE HILLARY is the patient wife of Robert Hillary, a clerk who earns $25 a week. She presses his clothes, and makes every sacrifice in order that he may dress well and make a good appearance. He becomes neglectful of her and one day forgets his wedding anniversary, he pretending to remain at the office while June and her mother go to a motion picture show. June sees her husband in the gallery with a strange young woman and when she questions him about the girl, he tells her that she is the private secretary of the boss and that he obtained much valuable information from her. She isn't satisfied with this statement and becomes incensed when he tells her that she wouldn't win a prize at a beauty show. She determines to step out for herself and buys a handsome gown. Then she goes to entertainments with friends, among them being Frank Wilson, one of the head men with the firm employing her husband. Hillary brings the girl home for lunch and June supplies them with hash, she explaining that ever since her marriage she has been forced to practice economy because of her husband's habits. The girl excuses herself and Hillary abuses June for her conduct with the result that she takes up her child and leaves him. While June manages to earn a living at painting, Hillary realizes that life without his family isn't worth living. June's resentment vanishes in time and when Hillary comes to visit their child, their reconciliation ensues.

Fred Niblo, Director

WITH many years stage experience, Fred Niblo, who directed Enid Bennett in "Stepping Out," is a competent director who has won an enviable reputation for skill. Mr. Niblo knows his business thoroughly, and all of his pictures show the splendid craftsmanship which thorough artists alone are privileged to display.

Excellent Support

MISS BENNETT'S support in "Stepping Out" is eminently praiseworthy. Niles Welch is her leading man, and others in the cast include Julia Faye, Gertrude Clair, William S. Conklin and Bota Miller.

George Barnes, Cameraman

GEORGE BARNES, who photographed "Stepping Out" is a thorough artist. He has made many excellent shots which stamp this photoplay as a work of superior quality from the standpoint of the photographer's art.

8971



Thos. H. Ince presents ENID BENNETT in "Stepping Out"
A Paramount Picture



Thos H Ince presents
ENID BENNETT
in "Stepping Out"
A Paramount Picture

Your Exchange has ten stock heads of Enid Bennett, in electro or mat form, suitable for use with any Enid Bennett picture.

When you order this illustration for your news columns tell your Exchange that you want "Production. Cut No. 8971, illustrated on page 2 of the 'Stepping Out' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8979, illustrated on page 2 of the 'Stepping Out' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.



"MAKING THE BABY LAUGH"

By Enid Bennett

Paramount Star in

"STEPPING OUT"

Popular Actress Discusses Troubles of Her Husband and Director, Fred Niblo, in Getting the Babies to Laugh Before the Camera.

MAKING the baby laugh is no easy task for a director of motion pictures. Youngsters that seem to fairly bubble with merriment will frequently turn the most stolid stoics when the lights are turned on and the camera man is ready to turn his crank. Then it is up to the director to make the baby laugh.

Fred Niblo, my husband and director was formerly a monologist in vaudeville and earned the reputation of being one of the best laugh provokers on the American stage. There was never a grown-up on whose face he could not provoke a smile. But when it comes to making babies laugh before the camera, Mr. Niblo says it is the hardest work of his acting career. They have no appreciation of the old mother-in-law gag and don't catch the "why did the chicken cross the street" stuff.

While producing "Stepping Out," my new Paramount picture, Mr. Niblo had an especially stoical baby and was compelled to resort to all kinds of monkey shines to provoke a laugh; a teddy bear, a monkey that climbed a string and a bunch of sleigh bells he resurrected from the prop room would not phase the child.

It's a funny thing, about these babies. You pick one that smiles all over its face and think life is going to be one continuous joy during the photographing of the picture, then the little youngster will get on his dignity and his funny bone becomes as calloused as the conscience of a Paris Apache. Mr. Niblo has done everything to standing on his head to provoke a laugh and failed.

Woe unto the comedian that would try to make a hit with an audience of babies. Then there is the reverse. You may pick a baby with an especially sober mien for a sad part and the novelty of filmland will delight him. He wants to laugh all the time. I don't know but he is a harder problem than the other one. You have some chance of making a baby laugh but you are somewhat up against it to make a gurgling baby look sad, without resorting to methods that would be cruel.

Mr. Niblo had a bright idea recently when he thought he would get some colored stick candy to spring suddenly on the infant. He was sure that a sight of that candy would open a bit of heaven to the child's eyes and that it would beam like a cherub.

When he sprung the sweet stuff his great hopes were crushed to earth. The youngster set up a howl—that was the way it was used to getting what it wanted. He made up his mind to make that baby laugh if it was the last thing he ever did.

He went through every contortion he had ever seen on the stage or at a circus. That confounded youngster just sat there and scowled at him. He was about to give up in despair, his lower lip dropped in disappointment and some hot ashes fell from his pipe on his hand. He howled with pain.

That stubborn youngster just laughed right out loud and the camera men were so surprised they didn't turn the crank, but Mr. Niblo had discovered the child's weakness and by letting a property man pound him over the head with a stuffed club he got one of the best laughs you ever saw on a youngster's face.

But you may be sure that the one thing in a continuity that is going to send a chill down the back of a director, is the notation, "make the baby laugh!"

8976



Thos. H. Ince presents
ENID BENNETT
in "Stepping Out"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8975, illustrated on page 4 of the 'Stepping Out' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8976, illustrated on page 4 of the 'Stepping Out' press book." Specify whether you want an electro or a mat.



8975

Thos. H. Ince presents
ENID BENNETT
in "Stepping Out"
A Paramount Picture



8972

Thos. H. Ince presents ENID BENNETT in "Stepping Out"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8972, illustrated on page 4 of the 'Stepping Out' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Enid Bennett (in electro or mat form) that are suitable for use with any Enid Bennett picture.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

CAST AND STORY OF "STEPPING OUT"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Enid Bennett's New Photoplay

A PARAMOUNT PICTURE

Enid Bennett a Drudging Housewife in Her Latest Paramount Photoplay, "Stepping Out"

When Her Sufferings and Self-Denial Are Not Appreciated by Her Husband, She Steps Out into Another Sphere and Has Interesting Experiences

THIS is the story of the trials and temptations of the small income family. Robert Hillary receives $25 a week and lives in a little Harlem flat with his wife and baby and his mother. The little wife, June, slaves industriously at her housework to economize and make it possible to get along.

She presses her husband's clothes, washes his shirts and sacrifices her own interest that he may appear well dressed believing this necessary to his success in the world. When he becomes neglectful, even forgetting their wedding anniversary, and makes an excuse that he must work at the office, she decides to celebrate alone with his mother by going to a ten cent picture show.

There as she looks from her seat in the balcony, she sees her husband with another young woman. When she questions him concerning this he says the girl is Lillian Nicholls, the Boss' private secretary and that he manages to get a lot of valuable information by going out occasionally with her. June frankly tells him she doesn't care for him to get ahead that way.

"STEPPING OUT"

The Cast

June Hillary.....Enid Bennett
Robert Hillary, her Husband
Niles Welch
Lillian Nicholls.....Julia Faye
Mrs. Emma Hillary
Gertrude Clair
Frank Wilson
William S. Conklin
Robert Hillary Jr...Bota Miller

At the breakfast table the situation becomes more strained. Her neglected personal appearance elicits the disparaging remark from him that she wouldn't win a prize at a beauty show. Angered, she decides to step out herself. She buys a new dress and is later seen at a big cafe' with friends, among whom is Mr. Wilson, one of the head men with the concern that employs her husband.

Later Hillary is seen to come in with Miss Nicholls. When questioned, the wife says she never met the girl, but would like to. The introduction is made. June Hillary invites Miss Nicholls to go home with her for dinner; the girl accepts.

At home June excuses herself for having hash, but explains they must use up the leavings that way in order to save enough to buy the baby clothes. She discloses in a tactful way all the parsimony to which she has been subjected by marriage to her husband and the girl finds an excuse to leave.

The husband is enraged and a quarrel ensues that results in June leaving home with her child. Left to himself, the saddened young husband realizes how empty is life without his family. He comes to hate the woman who intervened and resents her pleasantries.

June manages to make her living painting. After a lapse of time she realizes her husband has a right to see his baby and she phones him if he wishes to see the child, he may call. He calls and then comes the happy reconciliation both longed for.

8970



Thos. H. Ince presents ENID BENNETT in "Stepping Out"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8970, illustrated on page 6 of the 'Stepping Out' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Enid Bennett in electro or mat form, suitable for use with any Enid Bennett picture.



When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8974, illustrated on page 6 of the 'Stepping Out' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

You'll find ready-to-clip news—all the big stories as they break—in Progress Advance each week.

Exclusive Stories For Photoplay Editor From ..... Theatre

WHEN Donald Crisp, directing Bryant Washburn in the Paramount picture, "A Very Good Young Man," returned from a trip to the South Seas and elsewhere, he wore a bristling beard that gave him a decided bandit-like appearance. Immediately the various members of the staff who were destitute of hirsute adornment, began to develop mustaches, beards, etc. Then one morning Mr. Crisp appeared cleanly shaven and cherubic in appearance. That afternoon C. Edward Schoenbaum, the cameraman; Frank Richardson, assistant director; and others who had followed his example presented a similar freedom from every vestige of beard or mustache.

Mr. Crisp says if he forgets to shave some morning, he won't feel embarrassed. People will think he is reviving his fad.

* * *

It is less than nine months since Dorothy Gish started work on the first picture of her own Paramount series. The progress made in that time by a girl whose only bid to real stellar heights was her appearance in D. W. Griffith's "Hearts of the World," is said to have surpassed the most sanguine expectations of everyone connected with her production.

* * *

Shirley Mason is now qualifying as a tennis champion, and expects to enter some of the women's tournaments as soon as she has completed her work in "Secret Service," a Famous Players-Lasky Special directed by Hugh Ford.

* * *

How coal is mined is illustrated by a series of animated technical drawings in a recent Paramount-Bray Pictograph. E. Dean Parmelee of the Bray Studios, is the artist.

* * *

John Barrymore's Paramount picture, "The Dictator," is being reissued by Famous Players-Lasky Corporation as part of its Success Series. The story by Richard Harding Davis, in the stage version of which William Collier achieved great success some years ago, is said to afford Mr. Barrymore ample opportunities to tickle the risibilities of audiences.

Exclusive Stories For Photoplay Editor From ..... Theatre

A NUMBER of unusual and artistic sets were made for Elsie Ferguson's Artcraft picture, "The Witness for the Defense." One of these sets is a large tent, of the kind used in India, surrounded by tropical vegetation and embellished with numerous implements of native warfare. Another set, representing an old English garden, was declared by several artists who went to the studio specially to look at it to be one of the most beautiful ever conceived by studio architects. The old stone wall, beautified by hanging vines and creepers, the moss growing in the crevices of the broken stone flags, the cherry trees in bloom and the grass lawn, make as pretty a picture as the screen has shown, it is declared.

* * *

Wliliam S. Hart in "Branding Broadway" broke all the week's attendance record at the new California Theatre, Los Angeles, according to Harry Leonhardt, one of the owners, in just six days. This, in spite of the fact that it was shown there six weeks after release date, because of the influenza shutdown.

* * *

The roles portrayed by Enid Bennett in the picture she is now making and in "Partners Three," one of her recent Paramount releases, are said to be about as far apart as the poles. C. Gardner Sullivan is the author, and Fred Niblo is directing.

* * *

California at the beginning of the gold rush when residents of that great commonwealth were directed by the United States Government to register their holdings, a measure that created much opposition, is the scene of "The Rose of the Rancho," a picturization of the famous stage success of the same name, which is being re-issued by Famous Players-Lasky Corporation as part of their Success Series. Bessie Barriscale is starred, and Monroe Salisbury appears in the supporting cast.

* * *

Charles Ray appears in a country boy role again in "Greased Lightning," his latest picture under the supervision of Thomas H. Ince.

Exclusive Stories For Photoplay Editor From ..... Theatre

SHIRLEY MASON had planned to do her hair up for her role of Caroline Mitford in Hugh Ford's Famous Players-Lasky Special production of "Secret Service." But her mother informed her that young ladies of fifteen or thereabouts invariably wore their tresses in the shape of curls in those days—Civil War times. So Shirley appeared with raven ringlets upon her shoulders and looked—well, too charming for words.

* * *

Charles Ray is riding a bicycle for a coming Paramount picture, being made at the Ince studios. Also he is learning to play poker—for picture purposes only. In addition—this is not for the picture—he is becoming proficient on the occarina. As somebody put it "There's no use talking, that chap Charlie Ray is going to be an accomplished person if he keeps on."

* * *

Niles Welch appears as Vivian Martin's leading man in Paramount's "Little Comrade."

* * *

Kay Laurel, who, Harrison Fisher declared possessed the most beautiful face and figure of any girl in the world and who has been painted by all the prominent illustrators in America, has an important role in Wallace Reid's forthcoming Paramount picture, "The Valley of the Giants." Miss Laurel was the hit of the Ziegfeld Follies two years ago, capturing New York, in November, 1917.

* * *

Admirers of Marguerite Clark will find her in a most congenial environment when they see her latest Paramount photoplay, "Let's Elope," which is an adaptation by Katherine Reed of Fred Jackson's successful play, "The Naughty Wife," first produced at the Harris Theatre, New York, November, 1917.

* * *

"Fatty" Arbuckle opened the Pasadena, Cal., baseball season by throwing out the ball for the first game between the local team and the Chicago Cubs. The Paramount comedy star was the guest of William Wrigley, the chewing gum and baseball magnate.

8977



Thos H. Ince presents
ENID BENNETT
in "Stepping Out"
A Paramount Picture

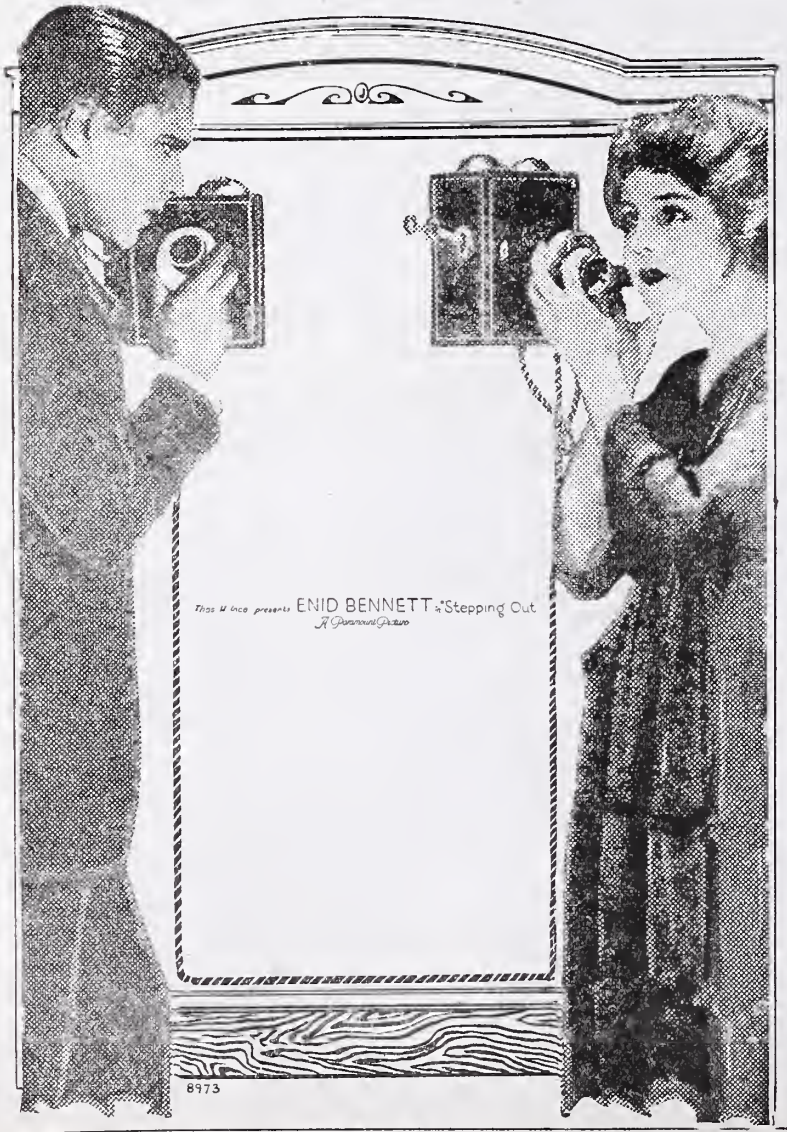
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8977, illustrated on page 8 of the 'Stepping Out' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8978, illustrated on page 8 of the 'Stepping Out' press book." Specify whether you want an electro or a mat.

8978



Thos H Ince presents
ENID BENNETT
in "Stepping Out"
A Paramount Picture



Your Exchange has ten stock heads of Enid Bennett, in electro or mat form, suitable for use with any Enid Bennett picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8973, illustrated on page 8 of the 'Stepping Out' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

GARDEN



Thos. H. Ince Presents

ENID BENNETT

in

"Stepping Out"

A Paramount Picture

BUT she'd get square with him for staying out at night! She knew how to tame a frivolous husband! You just come and watch her do it!

Paramount-Bray Pictographs

Latest News Weeklies

COLISEUM



Thos. H. Ince Presents

ENID BENNETT

in

"Stepping Out"

By C. Gardner Sullivan. Directed by Fred Niblo. Photographed by George Barnes
Supervised by Thomas H. Ince

GOOD-BYE, scrubbing brush! So long, pots and pans! Never again! You ought to see Enid Bennett, as the neglected wife, make hubby come off his high horse. Come!

JAMES MONTGOMERY FLAGG'S
Satirical Comedy

"THE 'CON' IN ECONOMY"

A Paramount Flagg Comedy



Thos. H. Ince presents



ENID BENNETT in

"STEPPING OUT"

A Paramount Picture

ENID BENNETT, as the neglected wife, fights the devil with fire in "Stepping Out"—and makes hubby wish he had never left his happy home!

COLISEUM

TRADE MARK

Paramount Pictures

By C. Gardner Sullivan. Directed by Fred Niblo. Photographed by George Barnes. Supervised by Thomas H. Ince



ADVANCE PRESS STORIES ON "STEPPING OUT"

To Be Sent to the Newspapers Prior to and During the Display of Enid Bennett's New Photoplay

A PARAMOUNT PICTURE

ENID BENNETT A POOR MAN'S WIFE IN "STEPPING OUT"

Her Experience Proves Motion Picture Acting Isn't Always Pleasing

THAT motion picture acting isn't all easy dressed up work is illustrated in Enid Bennett's latest Paramount-Ince photoplay "Stepping Out," which comes to the.....Theatre next.....

In this picture charming little Enid Bennett appears as a poor man's wife and the high salaried star has to sew, cook, iron and even get down on her hands and knees and scrub.

In the opening scenes of the picture, she sure has some drudgery, but in the finish she has a chance to wear some fine clothes and the happy change in the woman is designed by the author, C. Gardner Sullivan, to please the feminine fancy.

The picture is an interesting drama with considerable comedy sparkling throughout. Miss Bennett is supported by a cast of well known players including Julia Faye, Niles Welch, Gertrude Clair and Wm. S. Conklin.

Julia Faye's New Role

JULIA FAYE, who will be remembered by many as the vampire in "Don't Change Your Husband," has a similar role in Thomas H. Ince's latest photoplay, "Stepping Out" which stars Enid Bennett. This Paramount picture that comes to the..... Theatre next..... tells the story of a middle class salaried clerk who becomes dissatisfied with his wife and home because of the interest a pretty stenographer arouses in him. Miss Faye plays the part of the stenographer, and Niles Welch plays the husband.

BIG CABARET SET ESPECIALLY BUILT FOR "STEPPING OUT"

Hundreds of Persons Appear in Scene of Enid Bennett's New Picture

ONE of the biggest sets ever erected under cover will be seen in Thomas H. Ince's latest Paramount photoplay "Stepping Out," in which Enid Bennett will be featured at the.....Theatre commencing next.....

The set represents a New York cafe and cabaret. It is two stories high, sixty feet wide and 75 feet deep. Previously it was the custom of moving picture makers to rent a down town cafe for such scenes.

Only the new mammoth stages at the Ince studio make it possible to erect such a scene, which has the advantages of proper lighting effects in the studio not possible of attainment in a regular cafe.

In this scene several hundred men and women in evening clothes, a jazz band and many entertainers are used. Miss Bennett is finely supported, Niles Welch being her leading man.

Niblo Fine Director

FRED NIBLO, who directed Enid Bennett in her latest Paramount picture "Stepping Out," which will be shown at the..... .....theatre next..... has demonstrated that he has a fine dramatic sense in his comparatively short career as a screen director. Up to about a year ago Mr. Niblo had devoted all his time to the speaking stage. He went West to get married and while there was engaged by Mr. Ince to play in a picture. He was then selected by the famous producer as a director and the recent Bennett pictures speak well for his ability.

ENID BENNETT GOOD COOK? WELL, TRY HER "AUSTRALIAN GOOSE"

Star of "Stepping Out" Prepares Dainties for Members of Studio Company

ENID BENNETT, the popular star in Paramount-Ince pictures, is a good cook. She proved this recently to members of the company appearing with her in "Stepping Out," the Paramount picture which comes to the..... .....Theatre commencing next .....

Miss Bennett plays the part of a thrifty young housewife who sews, cooks and cleans. So when it came to cooking she agreed to really prepare a meal for the company. The chef d'oeuvre she announced would be "Australian Goose."

Now, as Miss Bennett came from Australia the players were anticipating tasting some rare bird. It turned out that "Australian Goose" is merely a name used for mutton. But it was a dainty dish and all thoroughly relished the delicacy.

"I tell you," said Niles Welch, who plays the part of the discontented husband in the story. "If all wives cooked like this, there never would have been any chance for this picture happening."

Wife Invites Rival

SHE invited the girl who was trying to win her husband right into her own home, did June Hillary, the heroine in "Stepping Out," the latest Paramount-Ince production that comes to the .....Theatre commencing next..... Enid Bennett plays the part of this audacious wife who hit upon this means of showing the girl who was dining in high-toned cafes just what the husband really expected of a wife —to iron, scrub, cook, mend and economize on food. It was a daring experiment and just how it worked furnished much of the interesting action in this picture.

NEW VAMPIRE ROLE FOR JULIA FAYE

Talented Actress Supports Enid Bennett in "Stepping Out"

JULIA FAYE who plays the part of the vampire stenographer in support of Enid Bennett in her latest photoplay "Stepping Out" is a Southern beauty, lithe of figure and with brown hair and eyes. She will be remembered by many as the vampire in "Don't Change Your Husband."

In this picture which comes as a Paramount offering to the..... .....Theatre commencing next ....., she has an interesting part—that of a stenographer who estranges a young clerk from the wife who is a self-sacrificing drudge that he may get ahead. Miss Faye was born in Richmond, Va., and was educated in the University of Illinois.

A Lovable Mother

GERTRUDE CLAIR has been a lovable mother in many a film story. Now she comes as the white haired parent of a conceited youth in her latest Paramount-Ince photoplay "Stepping Out" starring Enid Bennett. This picture will be shown at the..... Theatre commencing next..... Gertrude Clair managed her own stock company and has had an extensive screen career from the earliest days of the movies. She was the mother in Charles Ray's "His Mother's Boy."

Splendid Bennett Cast

ENID BENNETT has been furnished a strong supporting cast in her picture "Stepping Out," which is the bill at the .....Theatre this week. Among the players are Niles Welch, Julia Faye, Gertrude Clair and Wm. S. Conklin. The story was written by C. Gardner Sullivan and directed by Fred Niblo.

"STEPPING OUT" HAS INTERESTING THEME

Enid Bennett Follows Old Proverb in New Photoplay

THE latest Paramount-Ince photoplay "Stepping Out," which comes to the.....Theatre next.....,... with Enid Bennett as star is a story by C. Gardner Sullivan based on the universal inclination of men and women to sometimes step out of their sphere into one they believe more to be desired.

The outcome of the comedy drama might indicate that the writer had in mind when he gave the title to the story the old proverb "watch your step."

It concerns a little woman who finds her greatest happiness in consecrating her life to her husband, a husband who accepts her sacrifices as his rightful due and practically regards her as a servant in his house.

How these reverse dispositions are balanced and a happy companionship effected, is the mission of the play. The picture was directed by Fred Niblo under the supervision of Thomas H. Ince. Niles Welch is Miss Bennett's leading man.

Famous Screen Writer

C. GARDNER SULLIVAN, famous screen writer, who provided the story for Enid Bennett's latest picture "Stepping Out," which is on view at the .....theatre this week, is an original writer of plot and technique. Mr. Sullivan has furnished some of the best picture plays of the screen. They have all been based on original stories which he himself has placed into moving picture technique. Mr. Sullivan was formerly a newspaper man in St. Paul, Minneapolis, Duluth and New York.

ENID BENNETT HAS BEEN "STEPPING OUT"

Famous Star in "Stepping Out" Believes in Doing Things

ENID BENNETT who is featured in Thomas H. Ince's latest Paramount photoplay "Stepping Out," which will be shown at the.....theatre next.....will be appreciated in more ways than one in this picture. Aside from the story theme it is a matter of film record that Enid Bennett has been rapidly stepping out since her debut in filmland.

Some of her more recent photoplays that have attracted very favorable comment are "Partners Three," "The Law of Men," and "The Haunted Bedroom." As has been often said, Miss Bennett is from Australia, but she is a typical American girl and loves everything about this country.

She owns an automobile and spends all her spare moments absorbing the beauty of California. She says if she ever gets a vacation she is going to travel across the continent in an automobile, making many side trips.

Niles Welch Popular

NILES WELCH, who supports Enid Bennett in her latest Paramount-Ince production "Stepping Out," which is being shown at the.....theatre this week, has a big following among screen lovers. Though a young man he has had an extensive screen career which followed three years' experience on the speaking stage. He is a Hartford, Conn. boy by birth and received his education at St. Paul's School in Concord, N. H., Yale and Columbia Universities. He supported Norma Talmadge in "The Secret of the Storm Country," and Marguerite Clark in "Little Miss George Washington."

Mr. Exhibitor: Here's an Opportunity to Get Extra Publicity!

Below is proof to a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT WILL COST YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

The Tie That Fails to Bind



ONE sure symptom of an unhappy marriage is a wife who insists on choosing her husband's neckties. A tie like the one above demands the acoustics of the open country—though perhaps the fact that Enid Bennett hails from the far reaches of Australia accounts for her taste. By the way, this noted picture star does not select neckwear for her husband, Fred Niblo. The scene is from her latest Paramount picture, "Stepping Out."

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "STEPPING OUT"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One SHEET ..... 10 cents each
Three SHEETS ..... 30 cents each
Six SHEETS ..... 60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes ..... 12 cents each

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10 black & white, 8 in set ..... 60 cents
11x14 Sepia, 8 in set ..... per set 60 cents
22x28 Sepia, scene or star ..... 40 cents
22x28 Colored female star ..... 60 cents
22x28 Black & White star ..... 75 cents
8x10 photo. of star, can be used for all other productions of this same star ..... each 10 cents

Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1 column cuts..... 15 cents each
Three 2-column cuts..... 25 cents each
Two 3-column cuts..... 35 cents each

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column ..... 25 cents each
Two column ..... 40 cents each
Three column ..... 90 cents each

MATS OF STAR CUTS FREE

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut..... 15 cents each
Two-column layout cut..... 25 cents each
Three-column layout cut..... 35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES

Slides will increase the interest in this production if you use them in advance of play date ..... 12 cents each

THUMB NAIL CUTS OF ALL STARS

Exhibitors should have these small cut of the stars on hand; they come in both coarse and fine screen ..... 15 cents each
Also line drawings ..... 20 cents each

Paramount & Artcraft trade mark cuts are furnished in sizes from 1 to 5 inches and are FREE.
Film Trailers ..... $3.00 each

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Stepping Out"

.....1919

Dear Miss Jackson:-

As you doubtless are aware, Enid Bennett is one of the most charming screen stars in the country and any photoplay in which she appears, is bound to attract attention.

It affords us pleasure therefore to announce her forthcoming appearance at our theatre next..... for.....days in her latest Paramount feature, "Stepping Out".

When Miss Bennett steps out and does things as she does in this picture, you are bound to be interested. Every wife who has slaved for her husband to the end that he may dress well and who has repaid her sacrifices with unkind words, will be interested in this picture. So will every woman whose home life is ideal, for it offers her a most congenial study in life contrasts.

When we assure you that "Stepping Out" is one of the best photoplays in which dainty Enid Bennett has appeared this season, we are telling you the truth. Her characterization of a suffering wife who finally declares her independence and proves her worth to a husband who was blind to her value as helpmeet and woman, is a delight.

It is perhaps unnecessary to remind you that you will be wise to come early. The picture will please you.

yours sincerely,

.....

Manager

POST CARDS ON "STEPPING OUT"

Exhibitors will be wise to mail at least one of these Cards to their patrons

.....1919

Dear Miss Jackson:-

Beginning next...., charming Enid Bennett, famous star in Paramount-Ince pictures, will appear at our theatre in her latest picture, "Stepping Out".

Independent of every other consideration, this announcement should be sufficient to fill our theatre. The star and her photoplay are top-notchers and you must not miss this superb attraction.

Yours sincerely

Manager

.....1919

Dear Miss Jackson:-

Here's a pleasing announcement! Beautiful Enid Bennett, famous Paramount-Ince star, will appear at our theatre today(.....) in her latest photoplay, "Stepping Out".

You won't mind stepping out to see this magnificient picture, and you will find it well worth while. It has all the elements that go to make up big photoplays that preach their own sermons. Let's go!

Yours sincerely

Manager

If Letter will not serve, use one of the Post Cards. *IT WILL PAY!*

To Famous Players Lasky Corp., (Address Branch Office) _____ Exchange

Street _____

City _____

Date _____

Exhibitors' Advertising Accessory Order Blank

Play Date	Order No.---------- Titles of Productions	Posters: 1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Lobby Display Photos.: Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepia: 6-11x14 & Lobby Card .50	Slides Each .12	Scene Cuts (Coarse Screen Only) 1 Col. .15	2 Col. .25	3 Col. .35	Star Cuts (Fine and Coarse Screen) 1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	Amount

(Gratis Material)

Press Books _____ Music Cues _____ (Publicity mat Picture & Type) _____

Mats. (Specify Adv'—Scene or Star and give No. of Sets wanted) _____

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

$_____

(Name of Exhibitor) _____

(Address) _____



Six Sheet



One sheet



One Sheet

How will you advertise

Enid Bennett

in

"Stepping Out"

Big!

But How?

Posters

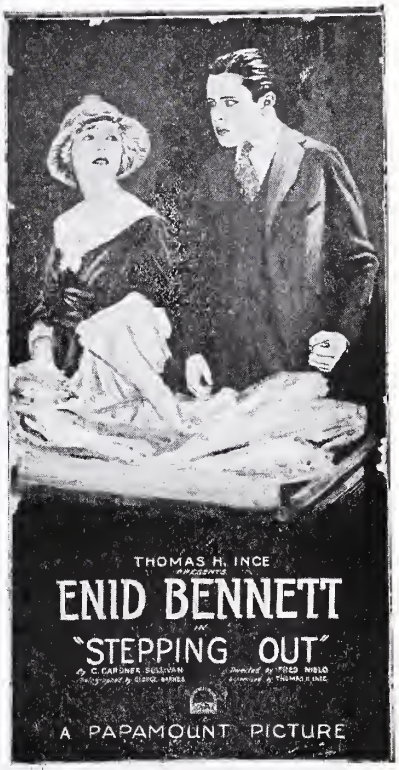
1 sheets—3 sheets—6 sheets

All over town!
Everywhere!

That's the way to turn 'em away—every show



Three Sheet



Three Sheet

A Paramount Picture



Thomas H. Ince

Presents

Enid Bennett

IN

STEPPING OUT

By C. Gardner Sullivan

Directed by Fred Niblo

Photographed by George Barnes

Supervised by Thomas H. Ince









"I shall never leave you again never"

"Good night baby-God bless you and watch over you."

As the others watched the seven, Anne watched her husband with another woman

"Meals never seem to be on time in this house"

© FAMOUS PLAYERS-LASKY CORPORATION 1917

ROTO ONE SHEET

Price..... .12

PARAMOUNT PRESS BOOK COLLECTION
Volume 10: May-June 1919; Index Number 26

A Daughter of the Wolf

Scheduled Release Date: **22 Jun 1919**

HELPS THAT REALLY HELP YOU TO PUT OVER

LILA LEE

in

"A DAUGHTER OF THE WOLF"

By HUGH PENDEXTER | Scenario by MARION FAIRFAX | Directed by IRVIN WILLAT

A Paramount Picture

Advertising Cuts and Mats

Scene Cuts and Mats

Lithographs

Advance Publicity Stories

Current Publicity Stories

Reviews

Material For Programs

Promotional Ideas

List Of Other Accessories

SPECIAL FEATURES OF THIS BOOK

A Special Story That Is Sure To Pack Them In On The Day Of Opening

A Startling 3-Column Advertising Cut

A Particularly Good Poster

The contents of this book are copyrighted by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

QUESTIONS WE ARE OFTEN ASKED

Q. *What is this press book for?* A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. *How can I get publicity for my theatre?* A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. *How can I convince him on that?* A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. *Will he want anything but the publicity stories?* A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6 and 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. *Have you any cuts in which an illustration and a story are combined?* A. Yes. See the "story mat" shown on page 11. These mats are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. *What is a mat?* A. A mat is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. *What is an electro?* A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. *Do you ever send publicity stories or mats to newspapers?* A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. *What do you mean by "for specific pictures"?* A. The advance stories, current stories and reviews that appear in this book. They will interest your people in your current attraction.

Q. *What do you mean by "for general purposes?* A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in general and is bound to be profitable.

Q. *Why do you ask me to place this general publicity with the papers?* A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from the New York office.

Q. *Do editors want long or short stories?* A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes For Live-Wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. *Where can I get the accessories listed in this book?* A. At your Exchange.

Q. *When do I get accessories at your New York office?* A. Never. When you send to us we are compelled to forward your order to your Exchange because we have no accessories in New York.

Q. *What do you charge for accessories?* A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see page 20 of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS STORIES

FAMOUS PLAYERS-LASKY CORPORATION

AD CUTS and MATS

Pertinent Facts Regarding Lila Lee and Her Latest Paramount Picture, "A Daughter of the Wolf"

BEAUTIFUL, young, charming and talented, Lila Lee is rapidly assuming her place in the front ranks of motion picture stars. Miss Lee's recent picture successes have contributed vastly to her screen fame and her starring vehicles invariably insure handsome box office returns.

Lila Lee, Star

LILA LEE, star in "A Daughter of the Wolf," is rapidly becoming one of the best known and most admired stars in the screen firmament. This is her sixth picture and in each she has played a different kind of role and has proved equally capable in each characterization, however much it varied from the preceding one. All this is proof of remarkable versatility as an actress.

Miss Lee is still in her "teens" and her youth, beauty and vivacity immediately appeal to all who view her productions. In each new picture she has seemed to outdo her efforts in the former and her application to and love for her work is rewarded with a constantly increasing popularity. Her role in this picture is a unique one—she is a little daughter of the far north—a little motherless girl whose father, a smuggler of furs, is known as the "Wolf." But one day Wolf takes his little daughter to the big city on one of his smuggling expeditions and there starts one of the most thrilling and romantic stories ever screened.

Hugh Pendexter, Author

HUGH PENDEXTER is author of the excellent story on which this production is based. Mr. Pendexter has written many good short stories and this one was particularly adaptable to the screen because it is filled with action, suspense and human interest.

Irvin Willat, Director

THE production was directed by Irvin Willat, one of the foremost masters of his art. Mr. Willat also directed Miss Lee in her most recent picture, "Rustling a Bride," which was accorded great praise throughout the country.

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Inside Back Cover—Paper and Slide
Back Cover—Latest Releases

Marion Fairfax, Scenarist

THE scenario for the production was written by Marion Fairfax, who has made an enviable success in her profession, both as a continuity writer and a creator of original stories for screen presentation. Miss Fairfax is one of the most prominent members of the scenario staff of the Famous Players-Lasky Corporation and her name on a scenario or story is a splendid guarantee of its merits.

A Dramatic Story

DELIGHT Ainsworth, the motherless daughter of "Wolf" Ainsworth, a fur smuggler, is taken by her father on his Spring expedition to the city. Heretofore she has never been out of the snow-bound regions of the Canadian forests.

In the city she meets Robert Draly, whose sweetheart has just left him for a man of more wealth, and who, in this despondent mood, finds in the company of Delight, a balm for his sorrow. He gradually comes to love her. One night, when they are to dine together, Robert is compelled to leave town suddenly, because of his father's sudden death. He sends Delight a telegram telling her why he left. But she never gets the wire, for at this time, "Wolf" has apprehended the presence of a revenue officer who is on his trail and bundles up his daughter and leaves hurriedly for his refuge in the wilderness.

At the end of a year, Draly goes to the north country and searches for Delight. Roe "Wolf's" partner in their smuggling traffic, is jealous of Draly and he suspects Draly of being associated with the revenue officers. The two men meet at Brasco's Camp and both start for "Wolf's" camp. As they proceed on their way a storm comes up and Roe leads Draly off the road, and forces him into a fight. Draly, knocks Roe out, but himself sustains a sprained ankle. He is unable to find his way out of the forest. Next morning, Delight finds Draly, injured and unconscious, and helps him to the shack. "Wolf" suspects him of being a "revenoor" and when an indian arrives bringing Roe with him, Roe accuses Draly. The men are about to kill Draly when the revenue officers arrive. In the fight that follows, "Wolf" is killed and the other smugglers taken prisoner. Draly takes Delight away and they find happiness in the land of the Cherry Blossom.

Splendid Support

AN excellent supporting cast was selected for Lila Lee. Elliott Dexter essays the leading role. Clarence Geldart, Raymond Hatton, Minnie Provost, Dick Wayne, James Mason, Jack Herbert, Marcia Manon, James Neill, Clyde Benson, and Roy Diem are in the cast.

If you want to use any of the illustrations on this page tell your Exchange to send you "Production Cut No. (as indicated by number beside each illustration) as illustrated in 'A Daughter of the Wolf' press book." Specify whether you want an electro or a mat.

9030

9037

If you don't like the lettering on any of these cuts your printer can easily saw it off, substituting anything that you want in type.



LILA LEE
in "A Daughter of the Wolf"
A Paramount Picture

9032



LILA LEE in "A Daughter of the Wolf"
A Paramount Picture



LILA LEE
in "A Daughter of the Wolf"
A Paramount Picture



LILA LEE ON LOCATION

Dainty Paramount Star in

"A DAUGHTER OF THE WOLF"

Discusses Her Experiences in the Snow-clad Mountains of the Sierras With Enthusiastic Fervor—Fairly Revels in the Primitive and Loves to Romp in the Snow Which Makes Her Feel as If the World Is Her's.

THAT she had a perfectly glorious time, was the statement of Lila Lee, the youthful Paramount star, when asked how she had enjoyed her trip up to the snow and ice regions of the northern part of California, where the exterior scenes of "A Daughter of the Wolf," her new Paramount picture, were filmed. The picture is to be shown at..... theatre next.....

She placed an enthusiastic emphasis on the word, "Glorious," and from the beautiful rosy color on her cheeks it can be safely said that that sort of a life certainly agrees with the little star.

"When we started on the trip," she said, "I was doubtful as to the sort of time we would have. I always am nearly tickled out of my shoes when they tell me we are going on location, for I always have a world of fun. But Mr. Wallace Reid had just returned from his location trip up to the place where the big Redwoods grow, and he told me that they had a most terrible time. He said it rained nearly every day and night and that they had a real train wreck, and all came near being killed.

"So when we boarded the train, I was prepared to view my trip as a mission of duty and a sacrifice for art's sake, and I really wondered whether or not we would all get back.

"But I was delightfully surprised when I got up there and found that wonderful snow—Oh! ever so deep; and it didn't rain any to speak of.

"Of course, we didn't have luxurious steam-heated apartments and everything like that. We had to "rough it," but I just revelled in that. It seems that we human beings get to be slaves to comfort and easy living. And I really enjoy just getting out once in a while to a place where they haven't all those things, and living in a primitive way, just to satisfy myself that I can. I hate to think that I am a slave to anything. I want to be free. I want to know that I can stand anything that anybody else can, and I get a lot of satisfaction out of knowing that I can go up there and live just like the rest of those people who stay up there all the time and really thrive on their fare and their limited comforts and conveniences.

"The snow was just wonderful, and it was the first chance since coming to California that I have had to get out and romp in it and throw snowballs. You could look and see just miles and miles of it stretched away before you and it just made me feel like the whole world was mine and I could run out and do just what I wanted to.

"No, sir, I don't agree with Mr. Reid that you don't have fun on location. It is simply wonderful and I had the time of my life and always do. When I went to Arizona on my last picture, 'Rustling A Bride,' I thought there was no place like the desert. And now I have just been up to a place that is covered with snow and ice. I have seen both extremes and I like it all."

There was a vivacious sparkle in her eyes and a beautiful glow in her cheeks as she smiled her adieu and ran happily off towards the set where her director was preparing to film some of the interior scenes for "A Daughter of the Wolf."

Truly, she was youth, itself, at the very heighth of its power, in the very full of its bloom. Joyous, exultant youth, which finds joy and pleasure in everything, everywhere—whether it be in the lonesome stillness of the desert or the vast white expanses of the northern reaches of civilization.



LILA LEE *in* "A Daughter of the Wolf"
A Paramount Picture

9038

9039



LILA LEE
in "A Daughter of the Wolf"
A Paramount Picture

If you want to use any of the cuts illustrated on this page tell your Exchange that you want "Production Cuts No. (as indicated by arrow beside each illustration) as illustrated on page 4 of 'A Daughter of the Wolf' press book." Specify whether you want an electro or a mat.

CAST AND STORY OF "A DAUGHTER OF THE WOLF"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Lila Lee's New Photoplay

A PARAMOUNT PICTURE

Dainty Lila Lee A Child of the Canadian Wilds in Her New Photoplay, "A Daughter of the Wolf"

Paramount Star Has Role of Fur Smuggler's Daughter Who Escapes From Her Environment and After Many Thrilling Adventures Finds Love and Happiness

DELIGHT AINSWORTH is a little girl who lives in the wilderness of the far north. Her father, familiarly known as Wolf Ainsworth, is engaged in smuggling furs across the border and into the big cities.

Delight's mother is dead and she has been brought up more like a boy than a girl. Her only companions are Roe, who is a member of the gang of smugglers headed by her father and who is jealous of her every action, "Doc," a physician whose identity has been lost and Mrs. Beavertail, an Indian squaw and Delight's closest friend.

The time draws near for Wolf to make his excursion to the city and after much persuasion on the part of Delight, who heretofore has never been out of the wilderness, Wolf takes her along with him to the city.

In the city is a rich young man named Robert Draly, whose sweetheart has just left him for a man of more wealth, it being wealth she was seeking and not love. Draly is broken up over this and it is while in this mood that he meets Delight, the little child of the wilderness. She loves him on sight, and Draly after a while discovers that he also loves her.

One night, Draly and Delight are to meet and dine together. Just before the appointed hour, Draly receives a message that his father has died suddenly and he, in his sorrow, leaves town hastily, wiring back to Delight why he had to leave without seeing her.

But Delight never gets the message. Roe apprehends the plans of some revenue officers to capture Wolf and his whole gang, and immediately warns Wolf. Wolf takes his gang and his daughter and leaves hurriedly, eluding the revenue officials and seeking refuge in his shack in the wilderness. A year goes by and during this time Delight is sad and her heart longs for the man she loves, but whom she believes she will never see again.

But Draly goes in search of Delight and soon arrives at a small camp some distance away from Wolf's shack. It happens that Roe is at that camp getting ready for the Spring expedition and when he sees Draly he recognizes him and believes him to be a revenue officer. Also, he hates Draly because of his attention to Delight while they were in the city, and because he knows that Delight really cares for Draly.

He plans to do away with Draly. They leave the camp together, bound for Wolf's shack. Just after their departure, a storm bursts forth and Roe leads Draly down from the road into the forest. There he forces him into a fight but Draly by his trained technique in the art of boxing knocks Roe out. Draly suffers a sprained ankle. He starts out to find his way to the road, but becomes hopelessly lost, then his ankle begins to pain him and he falls down in despair.

The next morning, Delight goes out into the forest to see if any little rabbits are freezing in the storm and in her search she comes upon Draly, lying cold and unconscious. By the aid of her dog, she drags him to the shack where he is soon revived. Wolf suspects him of being a revenue officer, but he produces the wire which he had sent Delight and which had been returned to him, and explains to the girl that he came to look for her.

Just at this time, an Indian enters, bringing Roe with him, who when he sees Draly, tells Wolf he is a revenue officer and that he tried to kill him (Roe,) Wolf now believes his suspicions confirmed and they start to kill Draly. But Delight pulls a large amount of money from Draly's pocket and tries to reason with Wolf and Roe that if he was a revenue officer he wouldn't carry so much money with him. But the men are about to proceed with their murderous plans when several revenue officers, having secured all their evidence, burst into the shack. A terrific fight ensues in which Wolf is killed and all the other smugglers arrested.

Draly recovers and tells Delight he loves her and would like to take her away from this land of woe and sorrow. She agrees and they depart for the land of the Cherry Blossom, where they find romance and happiness.

"A DAUGHTER OF THE WOLF"
The Cast

Delight Ainsworth	Lila Lee
Robert Draly	Elliott Dexter
Wolf Ainsworth, a smuggler	Clarence Geldart
Doc	Raymond Hatton
Roper	Dick Wayne
Mrs. Beavertail, a Squaw	Minnie Provost
Roe	James Mason
Jacques	Jack Herbert
Jean Burroughs	Marcia Manon
Judge Burroughs	James Neill
M. Pomfret	Clyde Benson
Clerk	Roy Diem



LILA LEE *in* "A Daughter of the Wolf"
A Paramount Picture

9034



ELLIOTT DEXTER
Supporting LILA LEE
in "A Daughter of the Wolf"
A Paramount Picture

9035



LILA LEE *in* "A Daughter of the Wolf"
A Paramount Picture

If you want to use any of the illustrations on this page in your publicity or advertising tell your Exchange that you want "Production Cut No. (as indicated by arrow beside each illustration) illustrated on page 6 of 'A Daughter of the Wolf' press book." Specify whether you want an electro or a mat.

9033

If you don't like the lettering on these cuts, your printer can easily saw it off, substituting whatever you want in type.

PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it have, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

Exclusive Stories For Photoplay Editor From ..... Theatre

TWO recent visitors to the Lasky Hollywood studio the other day, who obviously knew nothing of how motion pictures were made, watched with interest the taking of some scenes in "Secret Service," Hugh Ford's production of William Gillette's famous play which is to be a Famous Players-Lasky Special.

The visitors, who were from the Middle West, were an elderly couple who had never been in a studio before. While they were watching, one of the big scenes of the play was taken. In this Robert Cain, playing the brother of the hero (Robert Warwick), is shot and killed. The visitors were greatly excited by the revolver shooting.

Then Cain got up, washed the blood off his arm, spruced himself up a bit and got ready for another call. "He's all finished now, ain't he?" asked the woman visitor.

But when Ford said to Cain, "All ready now, Bob. We'll take that entrance," the couple were plainly perplexed. It didn't occur to them that scenes didn't have to be taken in chronological order. They looked at each other anxiously as Cain ran through a scene. Finally a light broke on the man's face.

"I know Julia," he said. "I've heard about this here story. It's called 'The Living Corpse' by Tolstoi. That there fellow's killed and comes back to life." And their complacency returned.

* * *

No matter how strenuous the rush of production, Mack Sennett, producer of the Paramount-Sennett comedies, never allows his physical condition to suffer. Every morning, dressed in his riding togs and a gray sweater, he takes a gallop through the hills on a devil of a broncho who answers to the name of Jasper. Jasper has the disposition of an angry gorilla but he has surrendered at discretion to the extent of allowing Mr. Sennett to ride him; this concession doesn't go for any one else however.

* * *

Joseph Boyle came from New York with Hugh Ford to act as assistant director on "The Woman Thou Gavest Me," Hall Caine's famous novel, produced for release as a Paramount-Artcraft special.

Exclusive Stories For Photoplay Editor From ..... Theatre

BEULAH MARIE DIX, one of the most noted scenario writers in the west coast colony, is responsible for the continuity of "The Woman Thou Gavest Me." The work of translating Hall Caine's famous novel to the screen was no mean task but Miss Dix has been found equal to the emergency. She is really a talented author herself and has written many original picture stories as well as novels and short stories, so that no more successful choice could have been made for a scenarist to handle the novel that has provoked world-wide discussion and which remains one of the biggest sellers in the country. Hugh Ford directed the picture with an all-star cast for Paramount-Artcraft special release.

* * *

"Chimmie Fadden," that popular story written years ago by E. W. Townsend, who at that time was a reporter on the staff of the New York Sun, is a Success Series release scheduled by the Famous Players-Lasky Corporation. Victor Moore is the star of this Paramount feature, which attained wide popularity at the time of its original release. Camille Astor plays "The Duchess," and the other leading parts are in the hands of Raymond Hatton, Mrs. Lewis McCord, Ernest Joy, Anita King, Tom Forman and Harry de Roy.

* * *

Edward Burns, who played juvenile leads with Elsie Ferguson in three of her recent Artcraft pictures, "The Lie," "The Danger Mark," and "Under the Greenwood Tree," will have an important role in Bryant Washburn's new Paramount picture, which is under the direction of Donald Crisp. Mr. Burns left New York for California several months ago.

* * *

The location man had his hands full in "The Woman Thou Gavest Me," Hall Caine's masterpiece, recently directed by Hugh Ford for Paramount-Artcraft. He had to find India, Africa, Egypt, England and the South Pole, all near Los Angeles. He did so and the results will be seen in the film. It is said to be one of the most effective productions ever attempted.

Exclusive Stories For Photoplay Editor From ..... Theatre

LOUISE FAZENDA has just finished one of her wild-woman walking trips. Louise insists that, in another incarnation, she was a big gray timber wolf. Every once in a while, when the moon is full (or isn't full), anyhow once in a while, Louise begins to love nature and goes out for an all night walk through the mountain canyons near Los Angeles. She says the brooks are full of elves who sing to her and all the little wild people of the woods—the coyotes and the red foxes and the night owls—prowl around too. One night she took two lovely Mack Sennett girls with her to hear the night noises of the wilderness. They came back carrying the never-again sign. They said they heard rats and rushed for a vacant ranger's cabin for moral support and spent the night sitting on the departed ranger's kitchen table with their skirts tucked up around them.

* * *

Katherine Griffith is an excellent character woman and makes Aunt Bridget, the unsympathetic sister of Daniel McNeill, in "The Woman Thou Gavest Me," a very realistic figure. This great Hall Caine novel will make a fine contribution to the drama of the screen Hugh Ford directed it.

* * *

School life today in far-away Manila and other towns of the Philippines shows the interest of Uncle Sam in bringing up our "Little Brown Brothers." "Filipino School Days" is the name of a recent Paramount-Burton Holmes Travelogue, and it shows us high school cadets, girl baseball players, and a Field Day.

* * *

Hugh Ford, director of "The Woman Thou Gavest Me," for Paramount-Artcraft, is a personal friend of Hall Caine, the author and has produced other of his works. Pictorial values have always been his strongest study and these are of paramount importance in motion pictures, of course.

* * *

Gene Rogers, the Mack Sennett comedian who died recently of heart failure was an old friend of Mr. Sennett's. When the "comedy king" was first starting in his career, via comic opera, Gene Rogers was one of the principals in the company.



LILA LEE in "A Daughter of the Wolf"
A Paramount Picture

9036

9031



LILA LEE
in "A Daughter of the Wolf"
A Paramount Picture

If you want to use any of the cuts illustrated on this page tell your Exchange that you want to use "Production Cut No. (as indicated by number beside each illustration) as illustrated in 'A Daughter of the Wolf' press book." Specify whether you want an electro or a mat.

If you do not like the lettering on any of these cuts it is easy for your printer to saw it off, using anything that you want in type.

STRAND
THEATRE



Jesse L. Lasky
presents
LILA LEE
in
"A Daughter of the Wolf"
A Paramount Picture

A Smashing Story
of the Great Northwest
Also
"Fatty" Arbuckle in
"A Desert Hero"
And a
Burton Holmes Travelogue

STRAND
Broadway at Main Street



JESSE L. LASKY *Presents*
LILA LEE
IN
"A DAUGHTER OF THE WOLF"
A Paramount Picture



RIVOLI



JESSE L. LASKY Presents

LILA LEE in "A Daughter of the Wolf"

SUPPORTED BY **ELLIOTT DEXTER**

A Paramount Picture

HUMAN WOLVES! And she had fallen among them! Then into her life came a man of a different sort.

Law against the lawless, love against hate—and the battle went to the death. Like a blast from the North, it will make your blood tingle.

By Hugh Pendexter, Scenario by Marion Fairfax
Directed by Irvin Willat

TRADE MARK
Paramount Pictures

ADVANCE PRESS STORIES ON "A DAUGHTER OF THE WOLF"

To be Sent to the Newspapers Prior to and During the Display of Lila Lee's New Photoplay

A PARAMOUNT PICTURE

LILA LEE'S NEW FILM DEALS WITH SMUGGLING BAND

Scenes of "A Daughter of the Wolf" Are Laid in Wilds of Canada

THE smuggling of furs from the far northern reaches of the Canadian wildernesses into the cities across the border, and the consequent punishment of the law-breakers, is graphically depicted in "A Daughter of the Wolf," a new Paramount picture starring Lila Lee, which will be shown at the.....theatre next .....

The story, which is filled with thrills and rapid-fire action of the greatest dramatic value, was written by Hugh Pendexter for the Woman's World, issue of January, 1919. It is a story that is especially well adapted for screen purposes because of the thrilling action and colorful atmosphere. It is rich in suspense and finishes with a bang.

Miss Lee is presented in the role of the motherless daughter of Wolf Ainsworth, leader of the band of smugglers. On her first trip to the city across the border, she falls in love with a young man whom her father and his accomplices suspect as being a revenue spy.

How she later saves her sweetheart from death at their hands and then witnesses the slaying of her own father in a fight with revenue officers is well told and affords the star a remarkable opportunity for emotional acting.

The picture was produced under the direction of Irvin Willat. J. O. Taylor is responsible for the superb photography and supporting the star is an unusually strong cast, chief among whom are Elliott Dexter, Clarence Geldart, Raymond Hatton, Dick Wayne, Minnie Provost, James Mason, Jack Herbert, Marcia Manon, James Neill, Clyde Benson and Roy Diem.

LILA LEE LITTLE GIRL OF THE WILDS IN NEW PHOTOPLAY

Dainty Paramount Star has Fine Part in "A Daughter of the Wolf"

IN her latest Paramount picture, "A Daughter of the Wolf," Lila Lee comes to the .....theatre next..... in the role of a little motherless child of the North, whose father is a fur smuggler.

Her life has been spent in the vast wildernesses of the far north and she has never been to the city to which her father, known as Wolf Ainsworth, journeys every spring with his furs. This time, however, she prevails upon him to take her with him.

Arriving in the city, accompained by her father and his smuggling gang, chief among which is Roe, who is jealous of her every action, she meets and falls in love with Robert Draly, who has just been disappointed in the love of another woman. They are separated, however, by the hand of fate and Wolf, to avoid revenue officers, hastens back to his shack in the wilderness, taking Delight, his daughter, with him.

One year later, Draly goes in search of the little girl, whom he realizes he loves. At a camp a short distance from Wolf's habitation, Roe and Draly meet. Roe is jealous of Draly and besides, suspects him of being a "revenoor." Under the guise of friendship, he leads him out in the wilderness and injures him in a fight. Delight, finds Draly and takes him to her cabin. Wolf and Roe are about to kill him when the revenue officers arrive and Wolf is killed and all the smugglers captured.

Irving Willat directed and a powerful cast support the star.

LILA LEE'S NEWEST ROLE GREATEST OF HER SCREEN CAREER

Celebrated Paramount Star Well Cast in "A Daughter of the Wolf"

THE producers of "A Daughter of the Wolf," Lila Lee's latest Paramount picture, which will be exhibited at the..... theatre next....., pronounce it the greatest achievement of her career as a motion picture star.

The story is unique and furnishes the delightful little star with one of the best vehicles yet afforded her for the display of her talents. In the role of the little child of the great North Woods, she is said to be excellent and gives a vivid and true-to-life portrayal.

The story itself abounds in thrills, fights and gripping situations and depicts the adventures of the little daughter of a rough fur smuggler known as Wolf Ainsworth. She goes with him to the city across the border where he disposes of his furs, and there she falls in love with a rich young man.

Their fateful separation, his search for her and the events leading up to their meeting; how her father and his gang who suspect her lover is a "revenoor" are just on the point of killing him when the revenue officers break in upon them; the ensuing terrific fight and the death of the Wolf and capture of his gang; all this and more, is vividly enacted by the star and her splendid supporting cast, which includes such favorites as Elloitt Dexter, Clarence Geldart, Raymond Hatton, Dick Wayne, Minnie Provost, James Mason, Jack Herbert, Marcia Manon, James Neill Clyde Benson and Roy Diem.

The story was written by Hugh Pendexter, Mairon Fairfax wrote the scenario, Irvin Willat directed and J. O. Taylor was cameraman.

FINE PHOTOGRAPHY IN LILA LEE'S FILM

Splendid Snow Scenes Shown in "A Daughter of the Wolf"

BEAUTIFUL photography by J. O. Taylor is a distinct feature of the Paramount production starring Lila Lee, "A Daughter of the Wolf," which will be shown at the.....theatre next..... As nearly, all the exteriors for the picture were photographed up near Truckee, Cal., where a thick coat of snow lay on the ground, the most beautiful and pleasing photographic effects were obtainable.

The snow reflects the light so strongly that it is said that scenes can be taken there even when the sun is entirely hidden by clouds and beautiful photography is obtained. J. O. Taylor, who "turned the crank," is an artist in his line. Miss Lila Lee's leading man is Elliott Dexter.

Lila Lee's Picture Great

A DAUGHTER of the Wolf," is one of the best pictures yet turned out by Lila Lee of Paramount fame. It is filled with action, thrills and suspense and finishes with a bang. It deals with the fur smuggling traffic in the for northern reaches of the Canadian wilds and will be presented at the.....theatre next .....

Hatton, Capable Actor

AMONG the most prominent members of the cast of "A Daughter of the Wolf," which is on view at the.....theatre this week, is Raymond Hatton, who plays a very unique part therein. Mr. Hatton is recognized as one of the best character men on the screen if not the greatest, in his particular line of work.

IRVIN WILLAT WELL KNOWN AS DIRECTOR

He has Done Excellent Work in "A Daughter of the Wolf"

IRVIN WILLAT, who directed Lila Lee in "A Daughter of the Wolf," her latest picture which comes to the..... theatre next....., is one of the best known directors of today. Before he took up the megaphone he was a camera expert and his remarkable knowledge of the camera, lighting effects, etc., is a valuable aid to him in his directorial work.

Mr. Willat also directed Miss Lee in her last production. "Rustling a Bride," Perhaps his most notable work was the Paramount-Artcraft Special, "False Faces," which was directed by Mr. Willat under the supervision of Thomas H. Ince, and starred Henry Walthall.

Lila Lee in Snow and Ice

LILA LEE, dainty little Paramount star, spent several weeks in the snow and ice regions near Truckee, California, taking exteriors for her new picture, "A Daughter of the Wolf," which is being shown at the..... theatre this week. Truckee has become famous on account of the many location expeditions of motion picture companies which have gone up there from time to time to get snow scenes.

Marcia Manon Active

MARCIA MANON, who plays an important part in "A Daughter of the Wolf," Lila Lee's newest Paramount vehicle, which is on view at the..... theatre this week, returned to the Pacific coast to play this role. She had been in New York several weeks, where she played opposite John Barrymore in "The Test of Honor."

MINNIE PROVOST, 85, SQUAW, SMOKES PIPE

Unique Character is Shown in "A Daughter of the Wolf"

A UNIQUE character appears in Lila Lee's latest Paramount picture, "A Daughter of the Wolf," which comes to the .....theatre next....., Minnie Provost is her name and she has been working in motion pictures ever since their beginning.

She is an Indian squaw and is still active and healthy at eighty-five and smokes her corn-cob pipe with more vigor than ever. Minnie has an excellent memory and can tell some things about her ancestors and her childhood days that would seem like ancient history to the most of us.

She attracted considerable attention by her work in Mack Sennett's seven-reel production starring Mabel Normand, entitled "Mickey."

Lila Lee Hits Extremes

LILA LEE is hitting the extremes in the roles which are being furnished her in her productions. In her picture, "Rustling a Bride," she was a desert girl. In "The Daughter of the Wolf" which is the bill at the .....theatre this week, she is the daughter of a fur smuggler in the wilds of the Canadian northwest. From desert to ice and snow—that is going some—and she's good in both roles which makes it still better. Irvin Willat directed both productions.

Elliot Dexter Delightful

ELLIOTT DEXTER, one of the best leading men under contract with the Famous Players-Lasky Corporation, plays the leading role opposite Lila Lee in her new production, "A Daughter of the Wolf," which is on view at the.....theatre this week. Mr. Dexter's work in this picture is delightful.

MR. EXHIBITOR: HERE IS AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

There's One Mighty Nice Thing About This Wolf Hound:

The Answer? Lila Lee.



A DOG'S life is not so hard. Take this big wolf-hound for example—being cuddled by pretty Lila Lee is just the order of the day with him, and not any particular day at that. The truth of it is that little Lila is never so happy as when on an intimate footing with pets ranging from fluffy pigeons right up to full fledged cows—and the pets all love Lila for the same reason that the lamb loved Mary. Dogs, barn yard fowl, country woods and meadows—that's what Lila loves; perhaps a childhood in Union Hill, New Jersey, where Gus Edwards first found her playing in the streets, may have something to do with this love for rural flora and fauna. Speaking of fauna, Lila Lee's next big Paramount picture bears the animalish title of "Daughter of the Wolf."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY IT IS FREE!

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "A DAUGHTER OF THE WOLF"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

FILM TRAILERS..... .....$3.00 each

LITHOGRAPHS:

These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:

One SHEET ..... 10 cents each
Three SHEETS ..... 30 cents each
Six SHEETS ..... 60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes ..... 12 cents each

---

PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

8x10 black & white, 8 in set ..... 60 cents
11x14 Sepia, 8 in set ..... per set 60 cents
22x28 Sepia, scene or star ..... 40 cents
22x28 colored photos of women stars....60 cents
22x28 Black & White star ..... 75 cents
8x10 photo. of star, can be used for all other productions of this same star ..... each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

Five 1-column cuts ..... 15 cents each
Three 2-column cuts ..... 25 cents each
Two 3-column cuts ..... 35 cents each

MATS:

Mats of the above cuts are FREE. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR

For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:

One column ..... 25 cents each
Two column ..... 40 cents each
Three column ..... 90 cents each

MATS OF STAR CUTS FREE

The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:

The layouts in this book will make good advertising copy for your newspaper:

One-column layout cut.....15 cents each
Two-column layout cut.....25 cents each
Three-column layout cut.....35 cents each

MATS OF LAYOUTS FREE

The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES

Slides will increase the interest in this production if you use them in advance of play date ..... 12 cents each

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THUMB NAIL CUTS OF ALL STARS

Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen ..... 15 cents each
Also line drawings ..... 20 cents each

Paramount & Artcraft trade mark cuts are furnished in sizes from 1 to 5 inches and are FREE.

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "A Daughter of the Wolf"

.....1919

Dear Miss Stanton:-

Do you remember Lila Lee in "Puppy Love?"

Remember how her tender love affair stirred your heart and wrung tears from your eyes in pure sympathy?

Well, she's going to repeat that performance in her latest Paramount photoplay, "A Daughter of the Wolf" which comes to our theatre next.....

This is a thrilling picture of the Canadian wilds and deals with fur smugglers, revenue officers and other things. Oh, what thrills! Every scene is vibrant with fine dramatic action and heart interest.

And then Lila Lee as the little girl of the wilderness! She dominates the action throughout. Elliott Dexter, her leading man, will be seen in a splendid characterization.

Yours sincerely,

_____

Manager.

Post Cards on "A Daughter of the Wolf"

Exhibitors will be wise to mail at least one of these Cards to their patrons

, ...1919

Dear Miss Stanton:-

Beginning next...., Lila Lee, the fascinating young Paramount star, will be seen at our theatre in her latest photoplay, "A Daughter of the Wolf", a photoplay of the Canadian northwest. What that means in the way of entertainment, we need not explain.

Yours sincerely

_____

Manager

...,.....1919

Dear Miss Stanton:-

We are pleased to announce that Lila Lee, the celebrated young Paramount star, will be seen at our theatre today in her latest photoplay, "A Daugher of the Wolf". This is a remarkably dramatic picture of the Canadian Wilds and it is filled with thrills and heart appeal.

Yours sincerely

_____

Manager

If Letter will not serve, use one of the Post Cards. ***IT WILL PAY!***

To Famous Players Lasky Corp., (Address Branch Office)_____ Exchange

Street_____

City_____

Date_____

Exhibitors' Advertising Accessory Order Blank

Play Date	Order No.---------- Titles of Productions	Posters: 1 Sheet .10	3 Sheet .30	6 Sheet .60	24 Sheet 1.75	Roto 1 Sheet .12	Lobby Display Photos.: Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. 1.60	Single Sepia Scenes or Stars 22x28 .40	Photos of Women Stars in Colors 22x28 .60	Half Set Sepia Scenes 8-11x14 and Lobby Cards .60	Black and White 8-8x10 and 1 Card .60	Black and White Star Photos. 22x28 .75	Black and White Star Photos. 8x10 .10	Two Reel Comedies Sepias 6-11x14 & Lobby Card .50	Slides Each .12	Scene Cuts Coarse Screen Only: 1 Col. .15	2 Col. .25	3 Col. .35	Star Cuts Fine and Coarse Screen: 1 Col. .25	2 Col. .40	3 Col. .90	Circle Star Thumbnail Specify Fine or Coarse Screen .15	Amount

(Gratis Material)

Press Books Music Cues (Publicity mat Picture & Type)

Mats. (Specify Adv'—Scene or Star and give No of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted

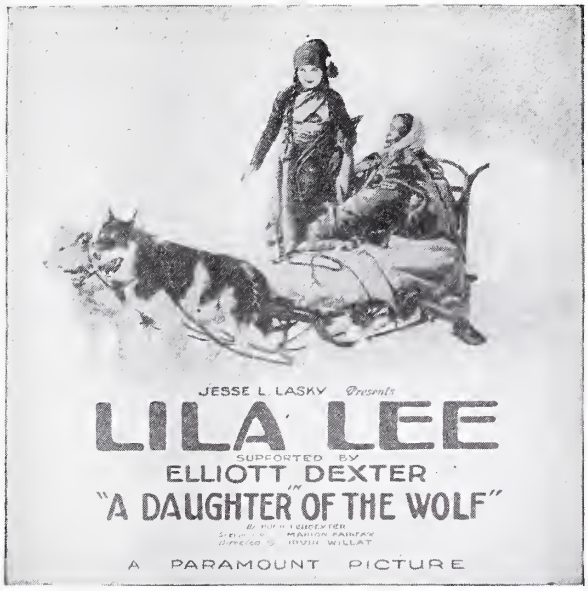
$_____

(Name of Exhibitor)

(Address)



One Sheet



Six Sheet



One Sheet

How will you advertise

Lila Lee

in

"A Daughter of the Wolf"

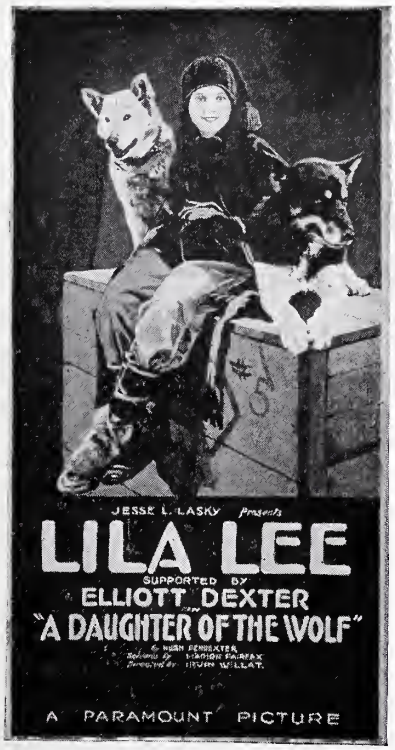
BIG!!!

But *how???*

POSTERS!!!

1 sheets—3 sheets—6 sheets

All over town!
Everywhere!



Three Sheet



Three Sheet

That's the way to turn 'em away—every show

Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays to Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops the Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
Never Too Old
Rip & Stitch, Tailors
East Lynne, With Variations
The Village Smithy
Reilly's Wash Day
The Foolish Age
The Little Widow

Paramount-Arbuckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor
Fatty in Coney Island
A Country Hero
Out West
The Bell Boy
Moonshine
Good Night, Nurse
Good Night, Nurse
The Sheriff
Camping Out
Love

Paramount-Drew Comedies

Romance and Rings
Once a Mason
The Amateur Liar

Paramount-Flagg Comedies

Hick Manhattan
Romance and Brass Tacks
Tell That to the Marines
Independence B'Gosh
Beresford of the Baboons
Perfectly Fiendish Flannagan, or
The Hart of the Dreadful West
Impropaganda
One Every Minute
The Last Battle

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